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Christmas SPECIAL

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- The **photo gear** we've loved
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Photographer: Conor McDonnell

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Well, that's 2018 pretty much done and dusted. As usual our Christmas special – our last issue of the year – is a chance for us to look back at the

photographic highlights of the past 12 months. We've been wowed by amazing new camera gear, awed by so much incredible photography, and humbled by the passion and talent we have encountered when meeting people during our visits to 2018's photo events and festivals.

I'd like to take this opportunity to thank all of our readers and advertisers for your support

over the past year. In an online world where magazine readership is in free fall, AP continues to enjoy a level of loyalty that most editors can only envy. I'd like to think that this is because we have the most talented, dedicated and hard-working team of photo magazine journalists in the world, and that it shows in the quality of what we produce. If you take out a subscription, you'll save money and get AP delivered to your door before it goes on sale each week (see pages 86 and 87). What a great way to kick off the new year!

Nigel Atherton, Editor

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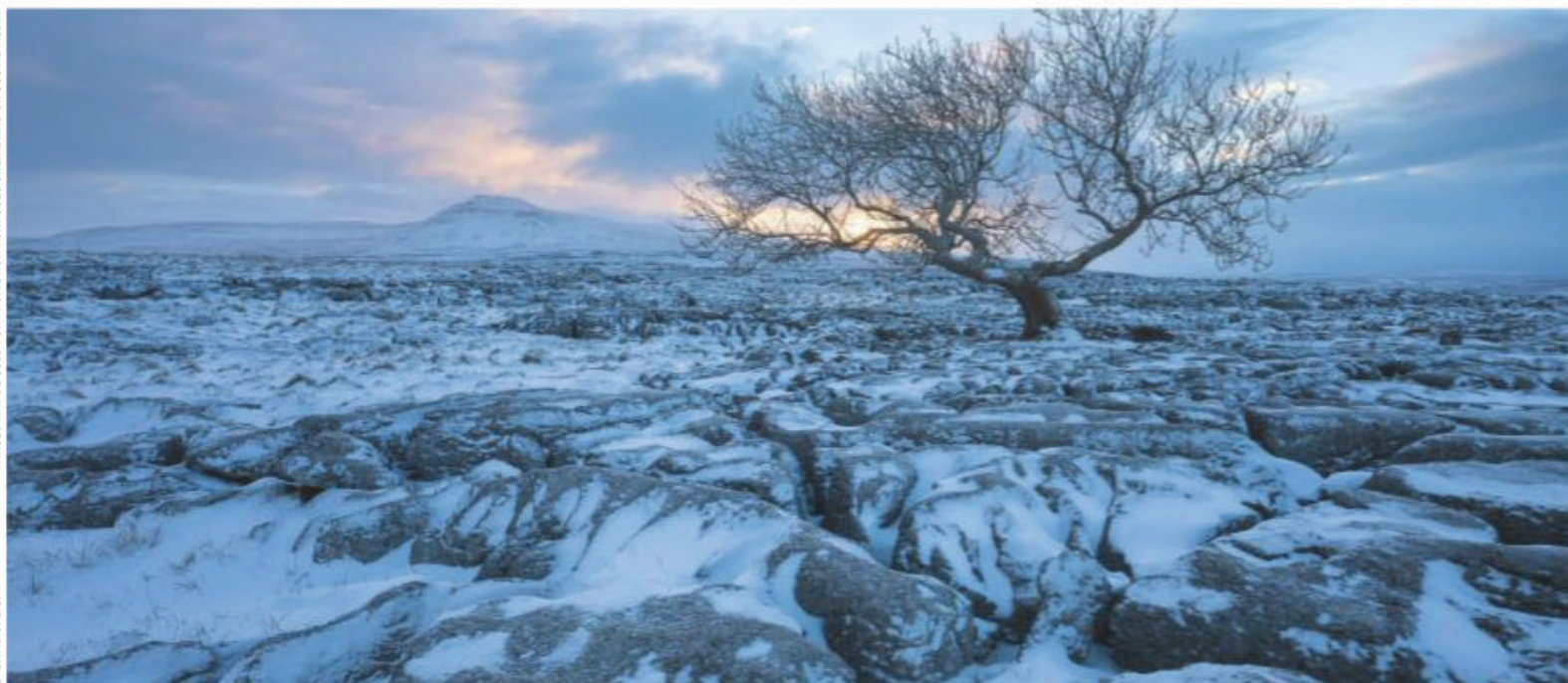
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ONLINE PICTURE OF THE WEEK

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA
© DAVID SPEIGHT



Twistleton Scar, Ingleton

by David Speight

Canon EOS 5D Mark IV, TS-E 24mm, 1/100sec at f/11, ISO 100

This wonderfully wintry scene was uploaded to Instagram using the hashtag #appicoftheweek. It was taken by photographer David Speight. He tells us, 'After a half-convincing forecast for snow in Yorkshire, my thoughts turned to the Dales. Like most photographers, I have a never-ending list of locations that I'd love to photograph where everything is simplified by the whiteness of snow.

Unfortunately, so many areas just become inaccessible after a snowfall. Winter tyres and a bit of third-gear momentum helped with the drive up the hill from Ingleton. Taken with probably my favourite lens, the Canon TS-E 24mm tilt-shift. I took a series of three or four shots using the lens's shift function, which were later stitched to create this wideangle panoramic.'



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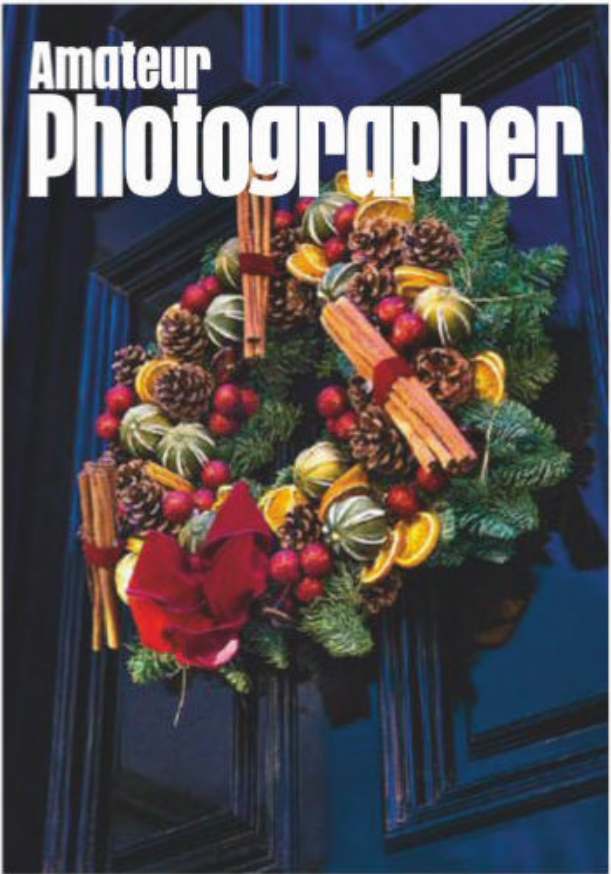
If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 28.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Christmas cover stars



This stylish wreath shouts Christmas, but to work as a cover it needs to be a little lower in the frame



A lovely image that is perhaps a little too quiet for a cover. We would flip it in order to fit the coverlines



The red within the bauble stands out nicely, but overall it's rather dark to make the final cut

We all have our Christmas traditions. It might be a bracing pre-breakfast walk in the park, never carving the turkey before the Queen's speech, or photographing Auntie Beryl asleep on the sofa after one too many of her annual snowballs. Since 2013, AP has also developed a tradition – its annual front cover competition. It's the one week

in the year we hand over the reins to you, the reader, to shoot the most important page in the magazine.

This year, once again, Photocrowd hosted the competition and we received more than 1,500 entries.

When judging, we prioritised portrait-format images. While it is occasionally possible to use a landscape-format image on the front cover, it's always preferable not to throw away pixels – and therefore quality – by cropping. Also, the main focal point of an image can be lost when the aspect ratio is altered in this way. Then there's the vital importance of having enough space for the 'furniture' – that's magazine-speak for the masthead, coverlines and any thumbnail images we drop in. These need to stand out, so it's always best to place them on a blank, uncluttered area of the image.

Our judges unanimously agreed on this year's winning image, and we hope you agree it makes a suitably festive cover. And if you disagree – well – why not get out over the Christmas period and shoot something for 2019's competition? You never know – your image could be gracing our front cover this time next year!

The prizes

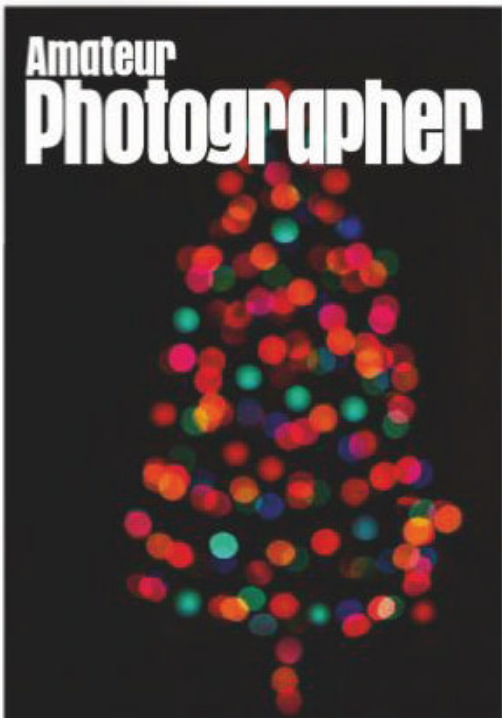
Richard McVeigh, who wins our cover competition with his shot of a steam locomotive in the snow, receives a Billingham Hadley One bag worth £265, courtesy of Billingham (www.billingham.co.uk). The Hadley One is precision-engineered from rugged, weatherproof material and accommodates a mid-sized DSLR body and lens or a compact system camera kit.

Chad Briesemeister, who won the public vote on Photocrowd, receives a one-year subscription to AP.



Chad Briesemeister won the crowd vote with this landscape-format image of an ice cave





© WAYNE KLEWER

With its deliberately abstract approach, this clever out-of-focus image could be nothing other than a Christmas tree



© PETER FLODAK

Great lead-in lines, amazing ice and a pop of colour from the little hut all come together to make a strong image



© AMY BATEMAN

A cool and subtle image (perhaps a little too subtle for a cover?). Red coverlines would stand out well, though



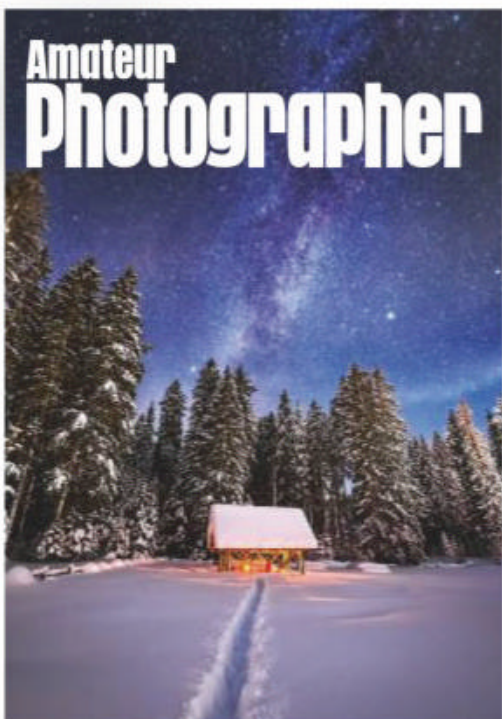
© ANETTE AUGSTAD

A charming shot. It would need to be flipped to work as a cover, as the main lines always go down the left-hand side



© LAURA GALBRAITH

Great character and eye contact from this cheeky red squirrel. Its snow-sprinkled face is the perfect finishing touch



© ALES KRIVIC

The contrast between the orange and blue is a classic device that works well, and there's plenty of space for coverlines



Richard's image of a steam locomotive was popular with all our judges
Canon EOS 5D Mark III,
24-105mm at 32mm,
1/125sec at f/7.1, ISO 200

The AP winner Richard McVeigh



'I STARTED taking photography seriously 12 years ago when I bought a Canon EOS 350D. I tried a bit of everything to find out what I might be good at.

'I've been interested in steam engines for a long time, and have always felt they go perfectly with photography. I regularly

visit heritage railways, but it wasn't until I learned about photo charter companies that I learned how it would be possible to get images from better locations. They work by someone arranging a specific locomotive and set of goods with the railway – then they sell places and you take pot luck with the weather! This photograph was taken at an event with 30742 Charters last January, at the Churnet Valley Railway in Staffordshire. I drove up the night before and stayed in a hotel nearby. At 2am I woke up and looked out the window, and thought, "Wow!" I've been photographing steam engines for many years, but have only ever had one other day like this.

'Access is excellent on a charter like this. We travel in the goods van of the train, stop, find a spot, then the train backs up and the driver waits for the leader to radio and say it's OK for him to move. The locomotives never go any faster than 25mph, and it was probably doing about 15-20mph in this shot, so I had plenty of time to line up my shot.

'It was important when exposing to keep detail in both the locomotive and the snow. I always shoot on manual, so I exposed for the snow without the locomotive in it, then opened up a stop or so. It was a balancing act of having sufficient depth of field to ensure the locomotive was sharp, a fast enough shutter speed to freeze the action, and a low enough ISO to prevent noise.

'I don't often enter competitions as I never think my pictures are good enough, but this has certainly given me a boost. My daughter is always pushing me to further my photography, and I now have a collection of mounted prints, so I plan to do some craft fairs next year and push forward with that.'

News review 2018

Geoff Harris recalls some of the year's photographic highs and lows

January

- Leica got off to a good start announcing revenues of almost €400 million in its last financial year: a 6% growth for the company compared to the near 10% decline recorded in the global camera market.

- It was New Year blues for GoPro as it announced plans to exit the drone market and cut 250 jobs. CEO Nicholas Woodman also felt the pinch, reducing his cash compensation to \$1.



March

- A Leica O Series no.122, one of only 25 prototypes made two years before the camera was launched, sold for €2.4million at an auction in Vienna (going to a private collector in Asia).

- AP got to see early samples of the Sony A7 III and Canon EOS M50 while Sigma announced two Art lenses: the 105mm f/1.4 'the bokeh master' and the 70mm f/2.8.



May

- The V&A museum revealed plans to open a new photography centre in the autumn. The new centre draws upon the museum's significantly expanded collection following the controversial transfer of the RPS collection from Bradford.



- SmugMug disclosed it was buying its large rival Flickr from web giant Yahoo.

July

- Yep, Leica again. The German optical goliath officially announced a swanky new HQ and visitor centre, including a Leica Hotel. New products include a Leica watch and the C-Lux, essentially a rebadged Panasonic TZ200.

- Sony announced what it described as a 'game changing' 400mm f/2.8 lens. The £10,500 price is as eye-watering as the specs.



September

- This year's Photokina was one of the most newsworthy in recent memory, with the reveal of the L-Mount Alliance between Leica, Panasonic and Sigma, as well as the medium-format Fujifilm GFX 50R and Zeiss ZX1 full-frame compact.



- Canon announced a full-frame mirrorless camera, the EOS R, based around the new RF mount.

November

- Serial competition winner Marsel van Oosten was named the 2018 Wildlife Photographer of the Year (see page 26).

- New Flickr owner SmugMug announced a limit of 1,000 images for free account holders; miss the 2019 cut-off date and any images over this limit will be removed.



February

- Adobe announced Photoshop 19.1, with headline new features including the AI-powered Select Subject tool, along with improvements to the Mask tool.

- As well as some neat new cameras (notably the Panasonic Lumix DC-GX9 and Olympus Pen E-PL9), the UK saw the first major retrospective of Andreas Gursky.



© ANDREAS GURSKY

April

- Few will forget Ronaldo Schemidt's winning image in the 61st World Press Photography awards, revealed this month. It showed a protester on fire during violent clashes with riot police in Venezuela (see page 10).

- Chinese smartphone maker Huawei launched the P20 Pro, holding a swanky press event in Paris in partnership with Leica.



June

- We were sad to report the death of the legendary war and documentary photographer, David Douglas Duncan, who died aged 102. He played a key role in getting photojournalists to take Nikon SLRs seriously.



- Canon announced it was stopping production of the last film SLR in production, the EOS-1V, ending 82 years of film camera manufacture.

August

- In a move that surprised nobody, Nikon officially launched a full-frame mirrorless camera system, employing a new lens mount, with an adapter for the F-mount. The two new cameras were the Z 7 and Z 6.



- Corel announced a new version of its veteran PaintShop Pro image-editing suite. A major new feature enables you to edit any photo taken with a 360° camera.

October

- Adobe upgraded Photoshop Elements and Premiere Elements; Photoshop Elements includes a new Home Screen, which guides users through updates and improvements.



- *The Journal of Family Medicine and Primary Care* in the USA reported a worrying rise in the number of accidental deaths caused by imprudent selfie-taking.

December

- Version 12 of the Capture One Pro editing software was released, with improved raw-editing tools.



- The 2019 Photokina show was cancelled, to give exhibitors more time to develop new products and concepts. The next show runs from 27-30 May 2020.

What's up

Full-frame mirrorless cameras

Huawei's popular camera phones

Adobe, whose sales are still growing



Nikkor lens production, which hit 110 million

Kodak Ektachrome, going back on sale



GoPro's drone business

UK distributor Johnson's Photopia

Yashica, back to a lukewarm reception

Marcio Cabral, disqualified as a WPOTY category winner

First-half 2018 global camera sales, according to the Camera Imaging Products Association

What's down



© Photography by Gavin Hoey www.gavtrain.com



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2018: the year of full-frame mirrorless



The EOS R: well received but still with a fight on its hands for market share

 'MIXED fortunes for camera makers' ran the headline in the lead story in our December 2017 news review, and while some things haven't changed, quite a lot has. Times remain tough amidst economic uncertainty, and the threat from smartphone makers became even more intense in the second half of the year (see below). That said, there's a lot of excitement about the new generation of full-frame mirrorless cameras.

Nikon had a good year, with the Z 6 and Z 7 gaining pretty much universally positive reviews; some social-media blowhards got upset about the lack of a dual memory card slot, but they soon ran out of steam. The combination of excellent sensor performance, effective 5-axis image stabilisation, fast, silent AF and legacy lens flexibility looks like being a winner, with retailers reporting robust demand for the

45.7MP Z 7 in particular as it has been on sale longer.

Canon arrived later to the full-frame mirrorless party with its EOS R. While it also impressed our testing team – 'delivering stunning images on a par with the EOS 5D Mark IV' – the high body-only price (£2,349) could be an impediment. The EOS range, however, still has a lot of potential.

Sony had a good year for full-frame models too, with the 24.2MP Alpha 7 III winning plaudits for its 10fps continuous shooting and sophisticated AF system. Meanwhile Fujifilm may not be going full frame, but there's a lot of excitement around its GFX 50R 51.4MP medium-format mirrorless model – look out for a full review in AP soon.

Photographers looking for higher-end mirrorless cameras are increasingly spoilt for choice. It now seems the DSLR's days as the default tool for pros are numbered.

Smartphones keep getting smarter

 YOU DON'T need to be an expert statistician or industry analyst to see how smartphones have seriously dented camera sales. Shipments of cameras with interchangeable lenses peaked at 121.5 million units in 2010 but slumped to 25 million in 2017 according to the Camera & Imaging Products Association (CIPA), and phones are behind much of this.

There's hope that the brace of exciting full-frame mirrorless camera releases this year may help digital camera sales to bottom out, but at the same time, some seriously powerful smartphone cameras have been released over the past 12 months.

Chinese maker Huawei is on an extraordinary run of form, with its

P20 Pro in particular impressing our testing team with its 16mm ultra-wideangle lens, 27mm standard lens and 80mm optically stabilised telephoto lens, alongside its effective special shooting modes and well-designed app.

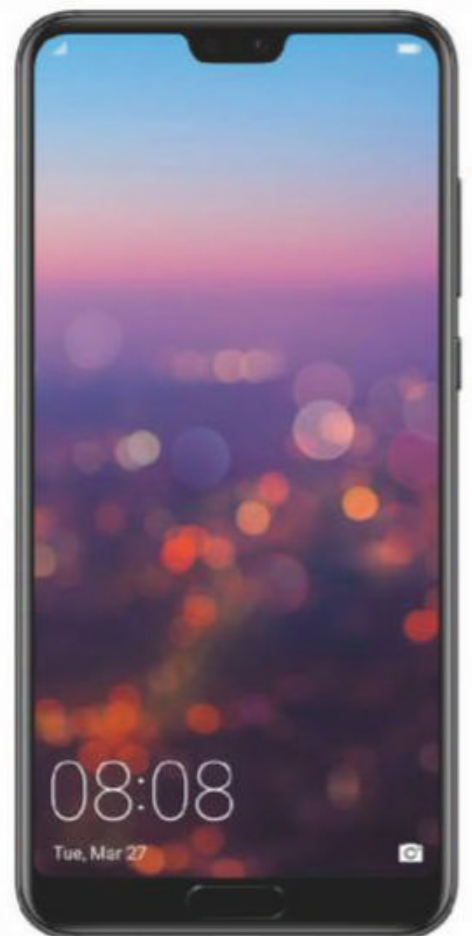
Huawei's meteoric rise has seen it jump from virtually unknown just a couple of years ago to claiming second place in global smartphone sales, despite being effectively locked out of the huge US market.

Google is also piling on the pressure to the conventional camera market with its excellent Pixel 3 XL, featuring a stabilised 12.2MP f/1.8 rear camera capable of delivering outstanding images, high-resolution screen and outstanding image processing.

Then there's Samsung. August saw the release of the Galaxy Note 9, sporting a scene-optimiser feature that works out the optimal white balance and colour based on a 20-subject database; you can also take pictures using the supplied S Pen stylus. While Apple may be having to work harder, the iPhone's popularity shouldn't be underestimated. The iPhone XS, released in September, features a powerful dual 12MP camera and outstanding ease of use.

However well received their mirrorless cameras, Canon, Nikon, Fujifilm and others cannot afford to rest on their laurels in 2019.

Huawei is pushing its smartphones hard in Europe, and getting good PR from its partnership with Leica



THE YEAR IN NUMBERS

\$200,000

Cost of the world's fastest camera car, a modified Lamborghini Huracán

180,000

Number of visitors to Photokina 2018

137

Number of people who signed a change.org petition for a dual memory card slot on the Nikon Z

\$2.08 billion


Adobe's revenue for the first quarter of 2018, \$1.23 billion of which came from Creative Cloud

1,726

Length in metres of the longest line of photographs



Not everyone's going full frame

 AS OUR lead story mentions, full frame isn't the only game in town when it comes to mirrorless cameras. Fujifilm remains a very strong player, and the X-T3 (released in September) so impressed AP's testing team that our features editor has already gone out and bought one.


Panasonic, meanwhile, has been buoyed by its involvement in the L-mount Alliance with Leica and Sigma, and by the announcement of the S1 and S1R full-frame mirrorless models (expected early next year), along with a raft of new lenses.

So where does all this leave Olympus, its partner in Micro Four Thirds, and another major player in the mirrorless market? The company only released one new camera this year, the E-PL9 (above).

The official word is that the company is still committed to Micro Four Thirds, and that its smaller, lighter mirrorless camera will continue to appeal to users who don't want the relative bulk that comes with cameras with big sensors. High-quality telephoto lenses and improved image stabilisation remain key priorities and it celebrates its centenary in 2019, so there are rumours of a new OM-D camera release in spring. Prudent strategising or a company caught napping? Only time will tell...

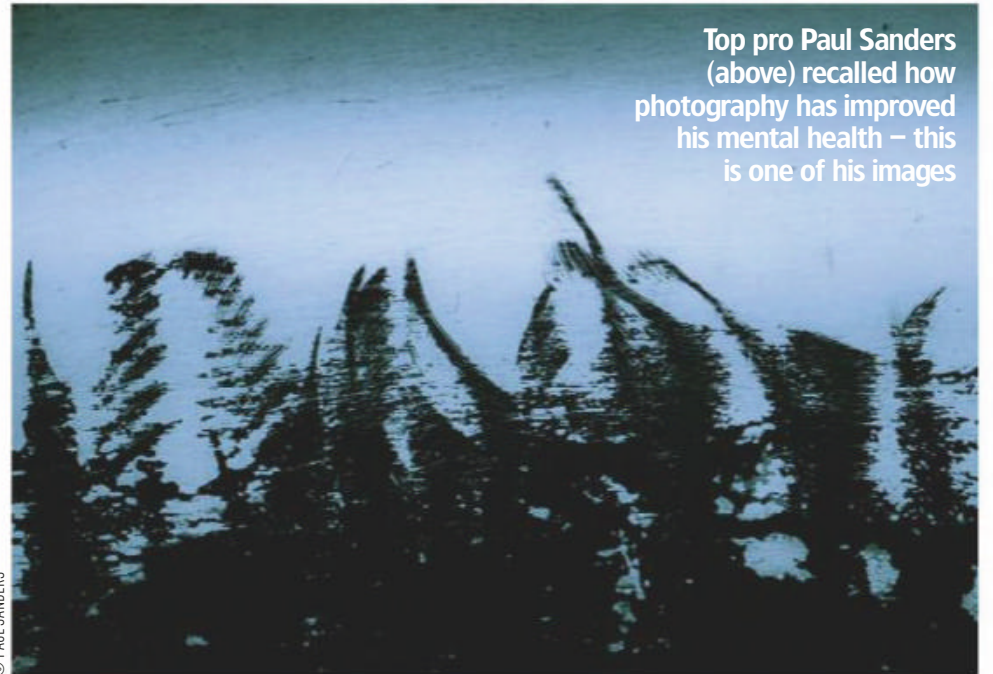
Photography and mental health



 THERE'S much more to AP than camera reviews or tips features. We've also reported on the growing awareness of how photography can help with mental health – one of the hottest topics of our age.

Back in February we ran a ground-breaking cover feature on how taking pictures can improve your wellbeing. It included insights from psychotherapists and a big contribution from professional landscape photographer Paul Sanders, who's bravely battled anxiety and depression. The response from readers was huge, and a large number contacted us with their own stories – it was also one of our best-selling issues of the year.

More and more workshops are now appearing which use photography to help with stress relief and greater mindfulness, including some that are run by AP's former features editor, Tracy Calder. Mental health charities are also getting




Top pro Paul Sanders (above) recalled how photography has improved his mental health – this is one of his images

involved in this fascinating area, including Mind. In October the charity teamed up with photo-printing specialist CEWE to promote a competition encouraging more 'positive' photography beyond compulsive selfie-taking. According

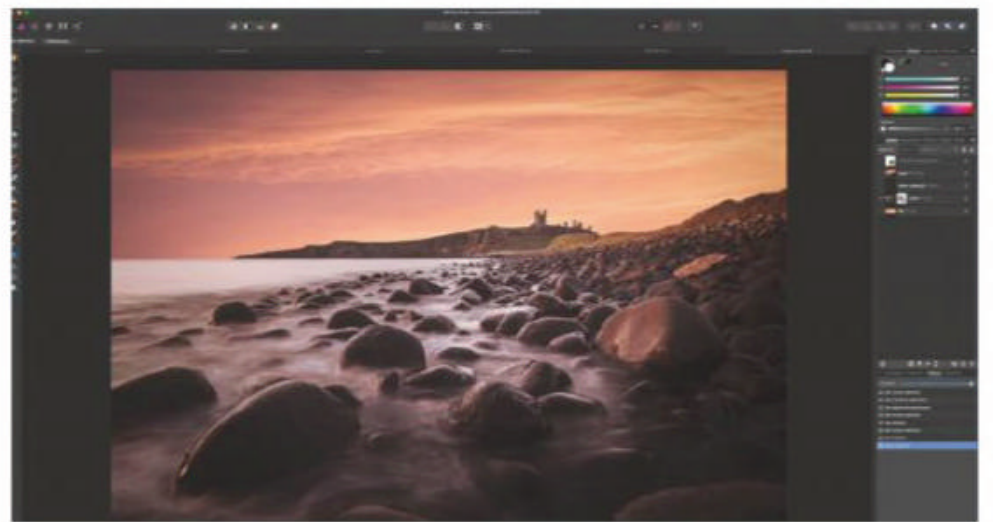
to addiction expert Dr Mark Griffiths, 'a minority of individuals suffer negative mental health effects of excessive social media use.' We'll be covering this important and wide-ranging topic again in 2019 so please keep sending your stories in.

Discovering a life beyond Photoshop

 ADOBE may have had a bumper 2018, announcing strong profits and new versions of Photoshop, Creative Cloud and Elements/Premiere, but 2018 saw some compelling alternatives for keen enthusiast photographers.

As our editing expert, James Paterson, observed: 'there's an argument that many photographers – particularly casual users – don't necessarily need the depth of tools on offer in Photoshop, which encompass all kinds of workflows, from 3D rendering to video editing.'

Serif's Affinity Photo (£48.99) is shaping up as a great-value alternative to a Creative Cloud subscription, and involves a relatively shallow learning curve for Photoshop users. The exposure-



We were impressed by the powerful features inside Affinity Photo

merging and tone-mapping features are also very handy for HDR fans. Meanwhile, Skylum (formerly MacPhun) had a particularly good Photokina, impressing visitors with

its latest version of Luminar 2018, along with PhotoLemur 3, Aurora HDR and Picture Speed. Skylum now offers a wide variety of tools for image editing.

73,044

Number of entries in the 61st World Press Photo Contest 2018

28

Number of awards presented at the AP Awards 2018

€3.9 billion

Global digital camera sales in the first half of the year (down 11%)


87.3%

Canon, Nikon and Sony's combined share of the interchangeable-lens camera market in 2017

£300,000

Money raised from the Remembering Rhinos and Remembering Elephants Campaign


News of the world

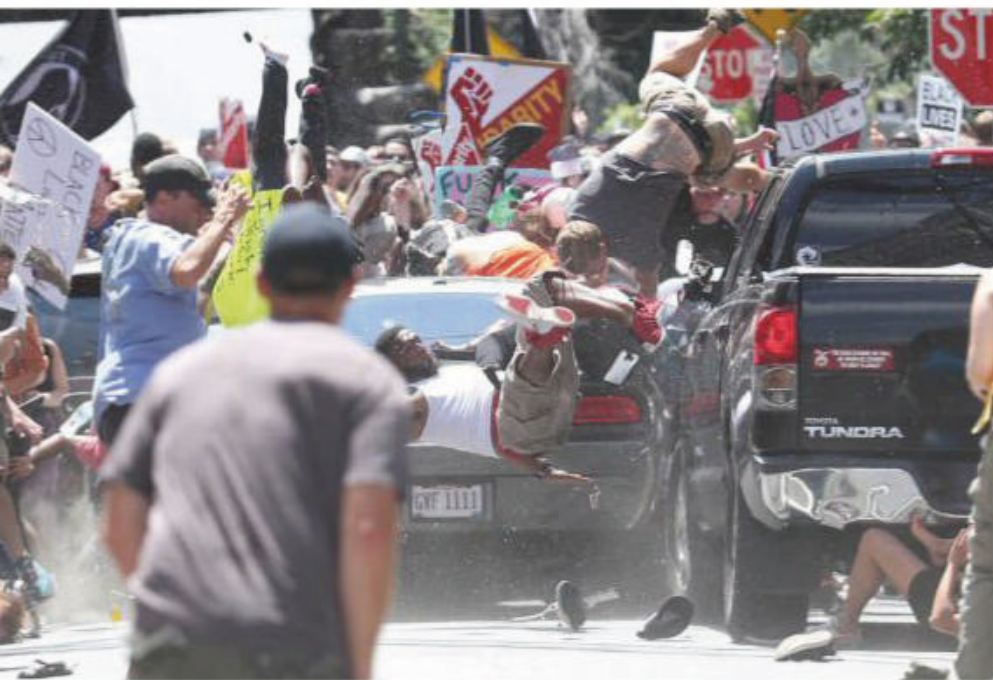
 'EVENTS, dear boy, events,' Harold Macmillan told a journalist when asked what things were most likely to rock governments and change the course of history. There have certainly been plenty of major events over the past 12 months, with conservation, political upheaval and social and military conflict remaining hugely important subjects. Here's a varied selection of images that caught our attention in 2018.

Venezuela crisis

Ronaldo Schemidt

Caracas, Venezuela

 Local photographer Ronaldo Schemidt won the 2018 World Press Photo of the Year award for this incredible image of a young protester in flames during a protest against President Nicolás Maduro's policies. The protester survived, with first- and second-degree burns.



© RYAN M. KELLY/THE DAILY PROGRESS




© RONALDO SCHEMIDT/AGENCE FRANCE-PRESSE

Crying Toddler

John Moore

US/Mexico border

 Moore's powerful image of a disconsolate toddler at the US-Mexico border became the symbol of Trump's controversial zero-tolerance immigration policy. There was a strong public reaction to the image, and the president subsequently signed an order to keep families together. 'It was emotional for me to see,' Moore told *The Guardian*.




© JOHN MOORE

Charlottesville car-ramming

Ryan M Kelly

Charlottesville, Virginia, USA


 US photojournalist Ryan M Kelly captured the bitter and increasingly lethal divisions in Trump's America with this image, of a car driving into protestors at a white nationalist rally. Heather Heyer, 32, died and 19 were injured. The driver, James Alex Fields, has now been found guilty of murder. Trump was widely lambasted for not specifically denouncing far-right violence at the event.



© JAMES POPSYS


Multilocalism

James Popsys UK

 This intriguing image is a composite of two locations, created by James Popsys for Adobe Stock. For some, the question, 'Where are you from?' is hard to answer in our multicultural society. Popsys's image is designed to highlight what the term means to him, merging a local view of Manchester with a stock photo of an Icelandic waterfall. See bit.ly/multilocaltutorial for how he did it.

Diving gannets

Richard Shucksmith
Shetland Island

 This action-packed split-level scene of gannets feeding on discarded fish came first in the Bird Behaviour category in the 2018 Bird Photographer of the Year contest and won the People's Choice award. Shucksmith got the shot using a Sigma 15mm f/2.8 Diagonal Fisheye lens in a Nauticam underwater housing and 45cm dome port.

© RICHARD SHUCKSMITH





Viewpoint Nigel Atherton

Nigel Atherton explains why 2018 will go down as a turning point in the camera industry, and why we should be glad

The year 2003 was a significant milestone in camera history. Although digital cameras had been around for years, they were mostly chunky point-and-shoot affairs because DSLRs were unaffordable for the average Joe. Film was still king.

But in 2003 Canon announced the EOS 300D – the first DSLR for under £1,000, and although it was a flawed camera (and an ugly one in its garish silver livery) it rapidly accelerated the switch to digital photography, and the demise of film.

The DSLR has ruled the photographic roost ever since, but not for much longer. Mirrorless cameras made their debut ten years ago, but once again they have taken a while to gain traction and seriously challenge the existing order. Frankly they just weren't good enough. But technology doesn't stand still, and while camera designers had taken DSLR innovation about as far as it could go, the mirrorless format has been improving in leaps and bounds with every generation.

The mirrorless movement

This last year, 2018, will be to the DSLR what 2003 was to the 35mm SLR. With Nikon, Canon, Panasonic and Sigma all announcing a move into full-frame mirrorless cameras in the last three months, the momentum for these smaller, lighter, cleverer cameras has now become unstoppable. The R&D resources of every brand will be focused on creating the most compelling mirrorless systems as quickly as possible to persuade DSLR switchers to join their camp. This is already happening. It's telling that only four new DSLRs were launched in 2018: three were minor updates and the third was an unappealing, stripped down, bargain basement camera aimed mostly at the Asian market.

Photographers on tight budgets will also benefit from this mirrorless mass migration, because all those unwanted DSLRs will swamp the second-hand market, at knockdown prices. There was a time when film cameras were almost worthless before they came back into fashion with young hipsters. You might



The Panasonic LUMIX S series was revealed at this year's Photokina in Cologne

'If the camera trade doesn't fight back... there simply won't be an industry in ten years'

now finally be able to afford that once top-of-the-line pro DSLR.

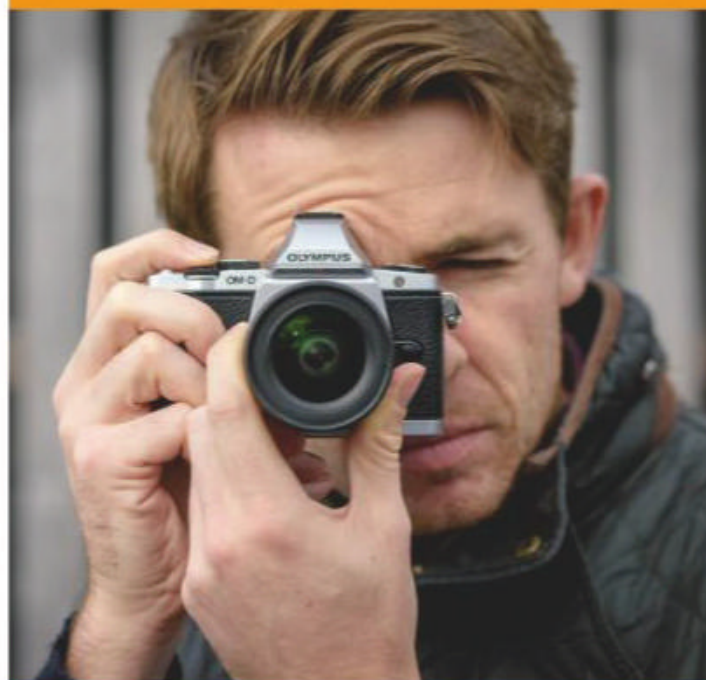
It's easy to be cynical about the camera trade and say 'it's all just about making money'. Well, of course it is. Duh. It's a business, after all. Or, to be more precise, thousands of businesses employing hundreds of thousands of people. But this sudden acceleration in investment in new cameras, lenses and accessories may be the salvation of the photographic industry, because for the past few years it has been taking a right kicking from the likes of Apple, Samsung and Huawei. The latest generation of camera phones, with their multiple lenses and artificial intelligence (AI), are so good that millions of people are asking why they need a camera at all.

Computational photography is the phone manufacturers' secret weapon and it's the photography equivalent of a bunker full of nukes. If the camera trade doesn't fight back with attractive high-tech products that offer compelling reasons to buy them, there simply won't be a camera industry in ten years' time.

Nigel Atherton is Editor of *Amateur Photographer*.

In next week's issue

On sale Wednesday 2 January



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We reveal the best second-hand bargains you can buy, for all budgets and levels



365 photo projects

Be inspired by these four photographers' projects, and read their tips for success

Shaped by the sea

Landscape photographer Theo Bosboom on his new book about the coast

Photoshop Elements 2019

James Paterson guides you through what's new in Photoshop Elements 2019

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 28 and win a year's digital subscription to AP, worth £79.99

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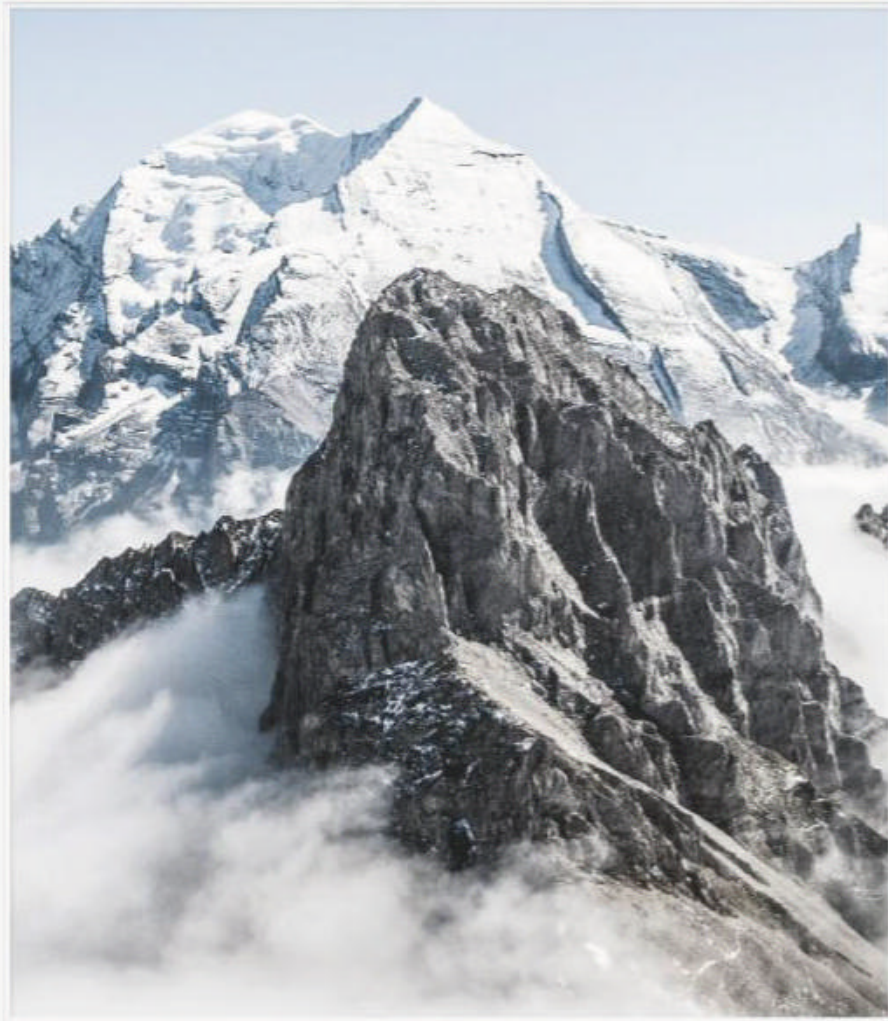
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Out and about

All year round we bring you the most stunning and inspiring pictures from around the world, but the AP team also love taking pictures ourselves. Here are some of our own favourite images that we have taken during 2018

When in Rome

Geoff Harris, Deputy editor

Olympus PEN E-PL1, 17mm, 1/200sec at f/10, ISO 125

One of the challenges of shooting in a photogenic city like Rome is trying to find something 'different'. So when I visited Rome for the first time on a very short trip in spring, I was keen to try some infrared shooting, focusing on places that are not so well known.

Armed with an old infrared-converted Olympus PEN, borrowed from AP regular Ian Burley, I visited the EUR district. EUR was a vanity project by Mussolini and his fascist architects to try to recreate the glories of the old Imperial city. I was drawn to the Palazzo della Civiltà Italiana, an imposing icon of neoclassical and fascist architecture. Its facade has been shot to death, but you can also get unusual shots by wandering around it, as I did. Back home, I converted the picture to black & white using Silver Efex Pro and edited in Lightroom. As a keen travel photographer, I find it useful to be able to turn harsh midday sunlight to my advantage by shooting in infrared. This image made the AP 23 June issue cover. It also shows that you don't need to convert an expensive, fancy camera to infrared in order to get good results.



Dr Ozak Esu, IET Young Woman Engineer of the Year

Nigel Atherton, Editor

Nikon Z 7, 35mm, 1/80sec at f/2.8, ISO 1600

I've done a lot of travelling this year and taken some pleasing travel photos, but that's my natural genre. Recently I decided to challenge myself and work on my portrait photography skills. With that in mind I've been looking out for interesting and inspiring subjects.

Dr Ozak Esu came to the UK from Nigeria to study electronic and electrical engineering in 2008, motivated by the belief that world poverty can be eradicated through engineering and the empowerment of women. The work she did for her PhD in Wind Energy and Advanced Signal Processing will benefit the UK wind energy industry and greatly reduce the cost of running wind turbines. In her day job she now designs smart buildings and homes and in her spare time she tutors underprivileged kids in Maths. At the tender age of just 27, she has been named one of the Top 50 Women in Engineering under 35 by *The Telegraph*

and was the 2017 IET Young Woman Engineer of the Year.

I met her as a fellow judge of the IET Photography Competition (see AP 1 December issue) and had the chance to photograph her at the awards ceremony at the Science Museum in London.

I arrived early to scout for a suitable backdrop, and when she arrived in that red jacket I knew immediately that the backlit blue wall in the 'Engineering the Future' gallery would provide the perfect contrast. With the ambient light level quite low I was grateful I had a fast prime lens and a Rotolight NEO 2 LED light in my bag. I dialled the colour temperature on the NEO 2 down to about 3,600K to enhance the contrast with the blue wall, attached a screwed-up piece of bubble wrap to the front to soften the light a bit, and commandeered someone to hold it for me in the right position. With only a few minutes to work and having to think on the hoof I'm pleased with the result.

I also photographed Ozak in front of the big 'Engineering your Future' sign, which from an editorial perspective tells her story better, but on a purely aesthetic level I prefer this one.



Abstract Mandarin

Andy Westlake,
Technical editor

Canon EOS M50, 70-300mm,
1/4sec at f/8, ISO 100

Every year, I take thousands of pictures testing photographic kit, and the best end up illustrating aspects of camera and lens performance in my reviews. As these sample pictures need to meet requirements for acceptable exposure and sharpness, my favourite picture of 2018 never made it into print. Because, quite simply, it's a mistake.

I was in the park in March, enjoying the emergence of spring after the long, cold winter. I was using the then-new Canon EOS M50, and after shooting some landscapes with the camera configured to blur moving water, I switched to a telephoto zoom lens and trained it on the resident wildfowl. But for the first frame I neglected to update the settings, with aperture priority, f/8 and ISO 100 resulting in a ¼ sec shutter speed in the fading evening sunlight.

Realising my mistake, I switched to shutter priority to freeze motion, and shot a sequence of frames at 1/1000sec. This provided nicely sharp images, and one of the shots made it into my review of the EOS M50 (AP 14 April), to illustrate its very creditable image quality at ISO 8000.

Aesthetically, though, I liked this first frame the most. It may be heavily blurred, but crucially, the subject is still recognisable. To me, this unintentional blur reflects the speedy, busy character of mandarin ducks. Sometimes a mistake can give serendipitous results.

Maid of the Mist, Niagara Falls, Canada

Amy Davies, Features editor

Panasonic GX9, 12-60mm, 1/3200sec at f/5.6, ISO 200

I took this while on holiday in Canada, and visiting Niagara Falls was a highlight – not least because of the brief respite that the mist offered from the oppressive heat of a freak heatwave that swept through the area.

Taking (good) pictures while on the boat is almost impossible, so I took this from afar. This is the American boat, 'Maid of the Mist', which along with the Canadian boats 'Niagara Wonder'

and 'Niagara Thunder' enters the mist on a rotation every 15 minutes or so. Looking at this picture, I'm immediately taken back to that day. The huddled figures, each bedecked in their blue ponchos, gives a sense of human scale against this backdrop of one of the world's most dramatic landscapes. The insignificance of the boat at this scale is another reason I like it.

Usually I shoot in a 3:2 ratio, but for this shot, using 4:3 has given extra space for the vast white mist created by the sheer force of the falls. Meanwhile, the movement in the turquoise-tinted waters reminds me of impressionist landscape paintings, which I have always loved.



Autumn in the Fôret de Bercé, La Sarthe, France

Ailsa McWhinnie,
Features editor

Fujifilm X-T3, 50mm, 1/1300sec at f/2,
ISO 3200

◀ I first visited this forest when I was 10 years old. Mainly sessile oak, its knot-free trees were the wood of choice for building French naval ships. They are now used mainly to make casks.

For me, its history is more personal. Over the past 38 years, I have walked among its bare-twigged trees in winter, as buds begin to form in spring, when the greenery of summer almost threatens to suffocate, and through ankle-deep golden leaves in autumn. My visits became more frequent after my parents made a permanent move to a nearby village, and after my father’s death, the oaks, pines and birches were steadfast when I felt anything but. More recently, they have provided a refuge from the anxieties that are an inevitable reaction to dealing with a lone aging parent. It is impossible to walk among them and feel anything other than complete calm.

One morning in November this year, while visiting my mother, I woke up to a thick fog. There was only one place I wanted to go, taking my recently purchased Fujifilm X-T3 with me. I criss-crossed through the forest for a couple of hours, desperately trying not to simply fire off shots in every direction. I chose this image because it encapsulates the stillness and silence of a place that has been so important to me. I’d never seen it looking so stunning.

By the time you read this, my mother will have moved back to the south of England. I don’t know when or if I’ll return to the forest again. I will miss it.



© AILSA MCWHINNIE

Dan and Fenton

Andrew Sydenham,
Studio manager

Canon EOS 5D Mark III, 70-200mm,
1/2000sec at f/5.6, ISO 640

➤ During the past 18 months I’ve been involved in far more location photography than I’ve been accustomed to and not only had to adapt the type of kit I carry around but also my approach to image making with constantly moving subjects out in the field.

I was covering a falconry day, walking up hedges and woodland near Banbury, Oxfordshire, and I’m still in the early stages of editing the 1,000 or so pictures from the set, but this image of Dan with his goshawk walking the stubble captures the atmosphere of the day. I was in a constant state of anticipation because the handler can ‘slip’ or release the bird at any time, without any warning.



© ANDREW SYDENHAM



© MICHAEL TOPHAM

Pushing the Boundaries, Didcot, Oxfordshire

Michael Topham,
Reviews editor

Sony A7R III, 24-70mm, 1/5sec at f/4, ISO 3200

⤴ The effectiveness of built-in 5-axis image stabilisation, combined with the ludicrously impressive low-light performance of today's imaging sensors, got me thinking earlier this year. To achieve optimum image quality of a static scene at night, many of us, myself included, erect our tripods, plug in our

cable releases and dial in long shutter speeds – all far from ideal when trying to work quickly.

Arriving at Didcot Railway Centre for a low-light shoot, I decided to throw the rulebook out the window. With my tripod left behind, I wanted to see if I could get acceptable results at night, handholding only. While other photographers around me jostled with their tripods and took what felt like forever to get set-up, I was able to squeeze in around them, take a quick handheld shot and move on. This image is one such example, taken at 1/5sec and ISO 3200. During the shoot I also

found myself pushing as high as ISO 12,800.

Back in front of the computer, I used DxO's PRIME noise reduction and then Lightroom to make a few basic tweaks before exporting my final set of images. Having forced myself to work this way once, I wouldn't think twice about pushing the sensitivity to the extreme and shooting handheld at night again. Compared with other photographers who attended the same event and used a tripod, I'm confident I walked away with a more diverse set of images having had more time to move around and think more carefully about composition.



© HOLLIE LATHAM HUCKER

Autumn Light, Pewsey, Wiltshire

Hollie Latham Hucker, Technique editor

Apple iPhone SE, back camera, 4.15mm, 1/100sec at f/2.2, ISO 32

⤴ They say the best camera is the one you have with you and in this instance it was my iPhone SE. While it wouldn't usually be my camera of choice, if I hadn't had it on me I wouldn't have been able to capture the beautiful autumnal light streaming through the trees in this scene that had unfolded in front of me.

We were returning home from a dog walk up on Martinsell Hill in Wiltshire, when we came across this stunning scene. It was mid afternoon and the sun was making its descent ready for the dark evening. The low angle of the sun created these sparkling shafts of lights that shone through the gaps in the avenue of trees we were driving through. We stopped the car and grabbed our phones. It was a narrow, muddy lane and my Wellington boots were in the back of the car, so I had to make do with taking this image through the windscreen. I wasn't sure if the camera would even be able to record the details we could see by eye so I was pleasantly surprised with the result.

A few moments later the angle of the light changed and the scene no longer existed. With photography, timing is everything and you don't need the latest and most expensive equipment to take a perfect photo. It's all about recording moments in time wherever you may be.

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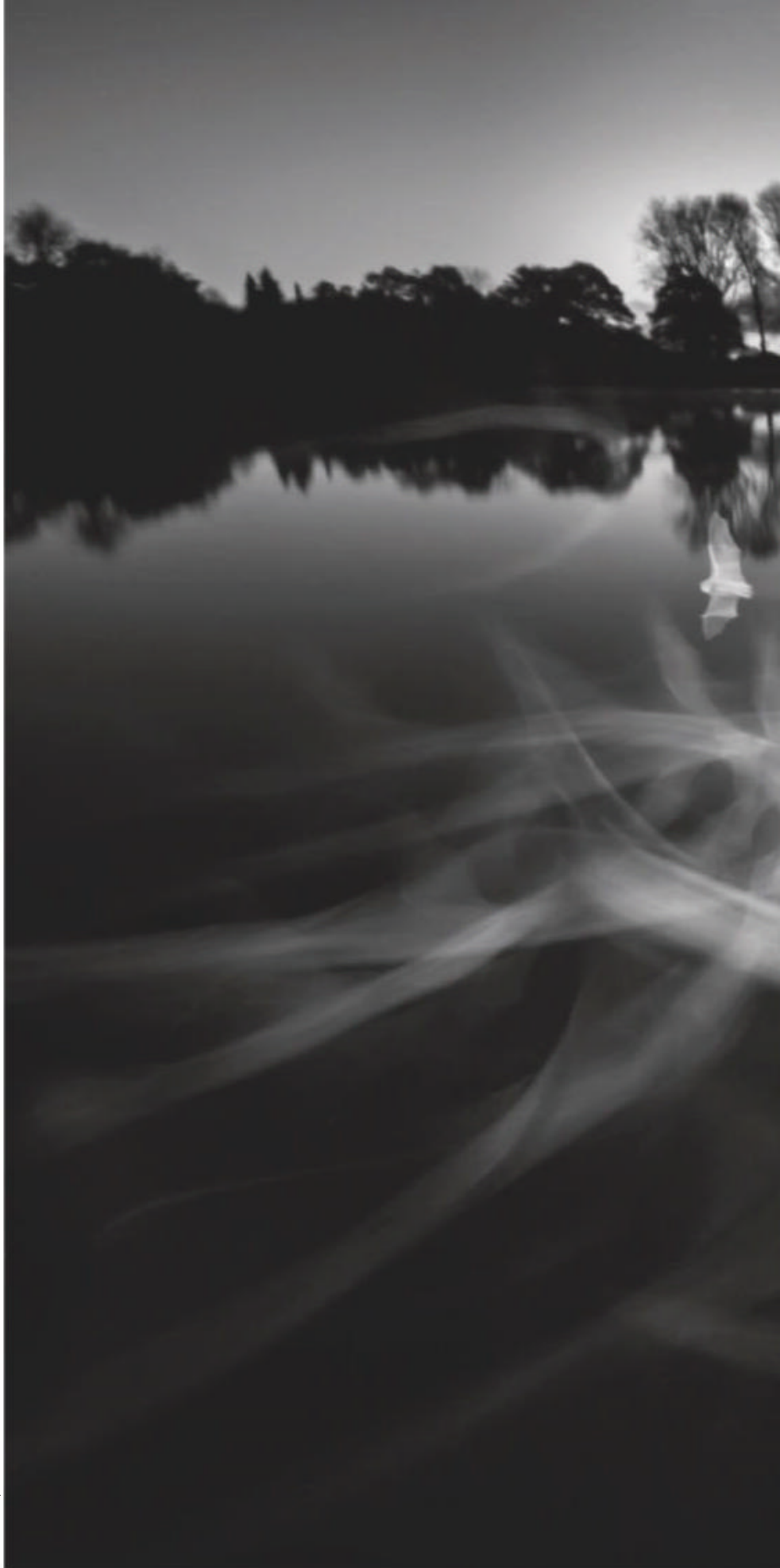
British Wildlife Photography Awards 2018 Overall Winner

Paul Colley

Contrails at Dawn (Daubenton's Bats)

➤ Ghostly contrails reveal the flight paths and wing beats of Daubenton's bats. This image, taken at the Coate Water Country Park in Wiltshire, was shot with an infrared camera and lighting system to overcome the challenge of photographing the high-speed flight of these small mammals in the dark. The in-camera double exposure caught the foreground bat milliseconds before insect intercept. As these bats are a protected species, they were photographed in the wild following advice from the Bat Conservation Trust and Natural England.

© PAUL COLLEY/BRITISH WILDLIFE PHOTOGRAPHY AWARDS 2018



© NOOR AHMED GELAL

Pink Lady Food Photographer of the Year 2018 Overall Winner

Noor Ahmed Gelal **Praying with Food**

◀ The overall winner of this competition, for the second year running, came from Bangladesh and was taken by Noor Ahmed Gelal. The image comes from the Food for Celebration category, and shows a section of the Hindu community preparing to break a day-long fast in one of the local temples in Dhaka, Bangladesh.



**Taylor Wessing Photographic
Portrait Prize 2018
Third Prize**

Joey Lawrence

Joe Smart, from the series
Tombo's Wound

➤ This evocative portrait came third in this year's Taylor Wessing Photographic Portrait Prize. It's from a series shot in a remote village in the jungle of Sierra Leone's Eastern Province called Tombohuaun, which roughly translates as 'Tombo's wound'. The portrait was commissioned by WaterAid as the area struggles with water-borne illnesses. Photographer Joey Lawrence said, 'WaterAid and I envisioned a portrait study of the community that would highlight its resilience, fraternity and work ethic.'



© JOEY LAWRENCE



© ALAIN SCHROEDER/WWW.1POTY.COM

**Travel Photographer of the Year 2017
Overall Winner**

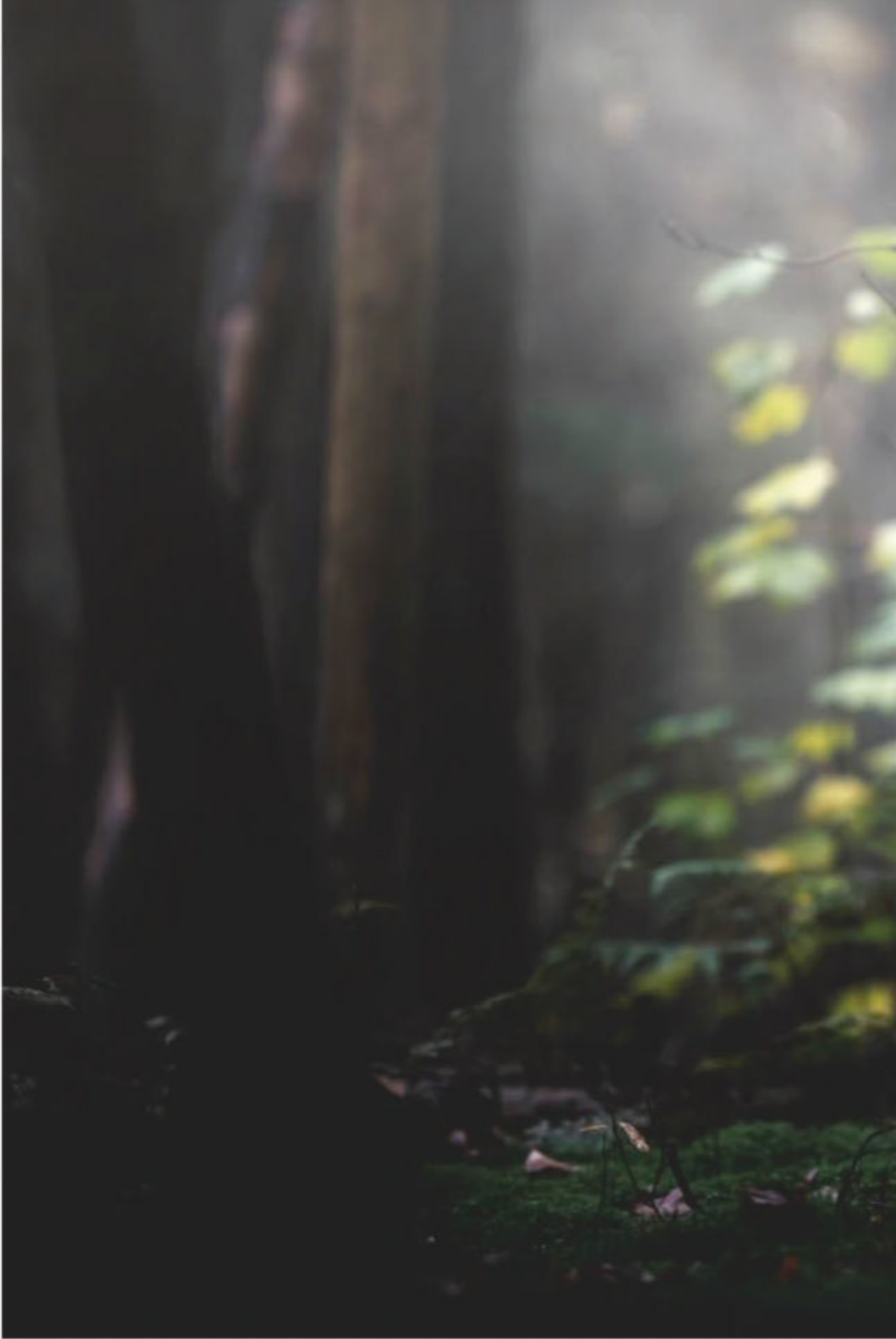
Alain Schroeder
Varanasi, Uttar Pradesh, India

Belgian photojournalist Alain Shroeder’s photograph comes from a portfolio of work depicting Kushti wrestling in India. In this shot, taken at the end of the match, the wrestler covers his head and body with earth in order to soak up perspiration and avoid catching a cold.

**Landscape Photographer of the Year 2018
Overall Winner**

Pete Rowbottom Ice Spikes

This image, showing Glencoe in the Scottish Highlands, was shot on a bitterly cold February morning. Awards founder Charlie Waite said, ‘The numerous strong diagonal lines of the ice fractures in Pete’s image echo the shape of Buachaille Etive Mòr in the background. You can’t take your eyes away from the relationship between the mountain and the ice; it is visually very strong and has a mathematical precision. The cold of the mountain and the ice contrast well with the amber of their surroundings. This is an image where you can hear and feel the landscape, as well as see it, so it is emotionally strong and involves the viewer on multiple levels.’



© PETE ROWBOTTOM



© MONICA VAN DER MADEN
**Kennel Club Dog
Photographer of the Year 2018
Overall Winner**

Monica van der Maden
The Lady of the
Mystery Forest

◀ This beautiful photograph was taken during the early hours of the morning. It comes from the Oldies category, which shows dogs aged eight or older. Dutch photographer Monica van der Maden says, 'This is Noa, a Great Dane. I wanted to photograph her in a position where she was sitting relaxed next to a tree. When I wanted to take the shot she turned her head to the left towards her owner and this was the moment where you could see her soul.'

**Insight Astronomy
Photographer of the Year 2018
Overall Winner**

Brad Goldpaint
Transport the Soul

✓ American photographer Brad Goldpaint shot this stunning image in Moab, Utah, USA. It shows immense red rock formations, with the Milky Way looming ahead on the right, and the Andromeda galaxy on the left. Competition judge Will Gater said, 'For me this superb image is emblematic of everything it means to be an astrophotographer.'



© GOLDPAINT PHOTOGRAPHY



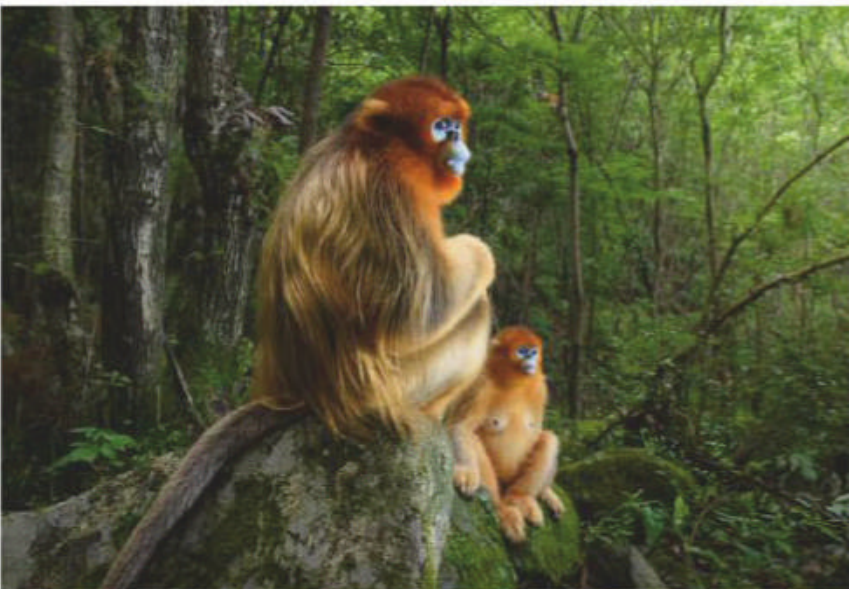
© PEDRO JARQUE KREBS/BIRD PHOTOGRAPHER OF THE YEAR

**Bird Photographer of the Year
2018 Overall Winner
Pedro Jarque Krebs
Black Friday**

⬆ The winning image came from the Creative Imagery category. According to photographer Pedro Jarque Krebs, ‘This image depicts a group of intensely pink American flamingos arguing. I took this photo in Madrid, Spain, at a flamingo sanctuary where they live in semi-liberty. I have called this image “Black Friday” because it reminds me of shopping squabbles that take place on that infamous day.’

**Shipwrecked Mariners’
Society Photography
Competition 2018
Overall Winner
Chris Herring
Fighting Until the End**

⬇ This was taken at Cart Gap in Norfolk. Winner Chris Herring said, ‘I stumbled across this yacht by chance; it had run aground the previous day. There was a lovely mist along the coastline so I took a few photos. I decided to return a few days later and took this image. There was debris from the boat scattered all along the coastline.’



© MARSEL VAN OOSTEN/WILDLIFE PHOTOGRAPHER OF THE YEAR 2018



© CHRIS HERRING

**Wildlife Photographer
of the Year 2018
Grand Title Winner
Marsel van Oosten
The Golden Couple**

⬆ Following a group of Qinling golden snub-nosed monkeys as they jumped from tree to tree, Dutch photographer Marsel van Oosten struggled to keep up. After a while, he came to learn their behaviour and was able to predict their movements. As this male and female rested, they were illuminated with the sun filtering through the canopy above. These striking primates are in danger of disappearing, with fewer than 4,000 individuals left.



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LETTER OF THE WEEK

Christmas cover

As a member of Photocrowd who perpetually gets frustrated by members who are 'unable' to follow briefs or insist on voting for images that are off brief, I wish you could be stricter in the writing and implementation of your brief for the Christmas Cover competition. It is obvious that the image you are looking for needs to be in portrait format so why do you allow images in landscape format?

Of course you can crop any good landscape ones to fit, so why don't you insist on portrait format so that the members have to do their own cropping of landscape images? The outcome is that the 'crowd' part of the competition has voted for loads of landscape images (that clearly cannot be cropped successfully) merely because they like the image, not because it would make a good cover – not fair, in my opinion. In your helpful hints, all you need to say is that all entries must be cropped to portrait format and count any landscape ones that creep in as being 'off brief', however good it is. Or make the judging 'expert only' so that the poor voting of the 'crowd' does not skew the overall results for the Photocrowd ranking system.

Irina Wright

Running this cover competition for our Christmas issue, which is our biggest seller of the year, is quite a risky thing for us to do, as we're placing a lot of trust in our readers and Photocrowd members to come up with a winning photo. The wrong choice can have a negative impact on sales, which is why for every other issue of the year we spend a lot of time choosing and fine-tuning the cover picture and headlines. It amazes me that so many people seem not to have noticed that magazine covers are invariably portrait format, and submit uncroppable landscape-format images. But if we only allowed portrait-format ones to be entered, then we would be excluding many submissions that could potentially make a great cover when cropped. I usually spend several weeks worrying about what we'll get as it is, though so far our readers have always come good. This year is no exception. We'll take a look at tightening the rules for next year though, and make our requirements clearer as well – **Nigel Atherton, Editor**



Images for the cover should ideally be portrait format

© RICHARD McVEIGH



John sent us a photo of this postcard about AP's 90th birthday issue

Young at heart

The above postcard was sent to me 44 years ago to remind me to order the 90th birthday issue of AP. I've long since moved away from the address on the card but I still have the special issue. How the medium has changed!

John Oliver

Data recovery

Your 24 November issue contained a fascinating letter from Peter Murrell about his failed CF card being rescued. He said the German company was clever, successful and with reasonable charges. But he failed to say what its name was or how to contact the business. Please persuade him to tell us as most of us would like to have such an address as a stand-by in our records.

Michael Becket

We received several letters about this so we contacted Peter for the name of the company. It's Recoverfab and their website is at www.recoverfab.com – **Nigel Atherton, Editor**

Scan your archives

I find your *Back in the day* feature reviewing old issues of *Amateur Photographer* very entertaining. However with my digital subscription I can't really see much in the images accompanying the articles (living in the USA I've never seen a print edition of your magazine). Have you ever considered digitising these old editions and putting them online? If scanning the whole magazine is impractical, perhaps

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LETTER OF THE WEEK NS A SAMSUNG EVO PLUS M CROSS CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

several feature articles and some old adverts would be an attractive addition to your website.
Steve Jacobs

We have thought about it, Steve, but with over 6,800 back issues to scan, this would be a mammoth, and expensive, task. Perhaps a few selected extracts would be achievable though – Nigel Atherton, Editor

Drunken sail boat

Oh dear! Do be careful what you wish for. A quote from your *Back in the Day* in AP 24 November – ‘some of the old AP covers are probably best kept locked in the archive’ – may come back to haunt you.

Why so? Look again at the front cover of the 17 November edition of AP featuring ‘Beside the Sea’. What we got was a drunken ship lying against some rotting timbers in a ‘sea’ of talcum powder. At least that’s what it looked like to me and hardly worth the archive. I dearly hope AP will still be around in 50 years’ time but I hope by then the front cover editor may have seen the error of his/her ways!

Leslie Lawrence

That image won a national photography competition, Leslie, and I really liked it, but I shall have strong words with our Front Cover Editor and tell him to avoid drunken ships in future – Nigel Atherton, Editor

Hot ball

Recently my photography buddy bought us both a Lensball to try. I went to Paris for my 25th wedding anniversary and took it



© ODDY BARBER

Oddy used a Lensball to get this picture of the Louvre in Paris

with me. Hubby and I arrived at the Louvre on a lovely bright day and I decided to use my Lensball to get some interesting shots of the pyramid. I set it up on its stand and took my shot. All went well until I went to pick up my Lensball and sensed this incredible heat on my hand. It hadn’t occurred to me that the sun was penetrating the Lensball and acting the same way as a magnifying glass. The ball itself doesn’t get hot, but you do need to watch what you are putting it near so as not to start an accidental fire!

Oddy Barber

How it makes me feel

I agree completely with recent *Inbox* observations regarding high-spec kit not being able to improve one’s ‘eye’ for a picture. For me it’s less about the technology and more about how a particular piece of hardware can help you to connect to the process. I am much more likely to engage in picture taking if I am using something about which I feel something other than financial investment, or admiration for the latest microchip.

I currently use the Fujifilm X30 compact which I carry everywhere, and this is not about the perceived quality but about the way it makes me feel as a photographer. With its heritage, form factor, retro design, and its company’s attitude towards its customers with such innovative thinking as to actively embrace the philosophy of kaizen, it’s a camera that I WANT to use.

David Richards

Start of a journey

I read with interest the lovely letter from Emma Garvie about early digital cameras (AP 1 December). My first digital camera was a Concord Go 2000 bought on a budget by my Mum and sister as a gift. It was very basic, but I loved it because it allowed me to take as many pictures as I wanted of my loved ones/places/favourite subjects whilst reducing costs.

Since then I’ve developed a collection of compacts, bridges, DSLRs and camcorders, as well as various bags, tripods, flashguns, spare batteries, books, magazines and the like.

I now carry a Canon EOS 1200D kit plus 75–300mm lens and my preference is wildlife photography. When I was given that little camera 14 years ago I had no idea of the photographic journey I was going to take or what I was going to learn. It can be an expensive therapy – and I say therapy because I suffer with mental health conditions and I lost my Dad in April so it’s been a very tough year. But when I snap away, I get lost in the joy of recording moments that I can treasure for a very long time. I can spend hours in the kitchen or at the back of the house taking photographs of the birds – and without having had that little camera to start me on my digital photography journey, I am not sure that I would ever have had that pleasure.

Jane Boswell

It’s a projector!

In your *Back in the day* in the 1 December issue you suggest that the gentleman on the cover of the 1957 issue is giving the lady an outlandish cine camera. If my eyes do not deceive me it is a standard 8 projector. It looks remarkably like my late father’s Eumig which we still have.

Neil Savigear

We had many letters pointing out that the lady on the cover is about to receive the gift of a Eumig P8 Phonomatic Novo projector. Lucky her! – Geoff Harris, deputy editor



Many readers recognised the Eumig projector on the 1957 Christmas issue

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. Our images of the year

At AP we see thousands of images each year, so it takes something pretty special to grab our attention. Here we each pick our favourites and explain their impact

Ailsa McWhinnie Features editor
'Gareth and Alison Southgate' by Michael Zemanek

Who doesn't love a hug? And, as we discovered during this year's FIFA World Cup, England manager Gareth Southgate gives very good hugs. He hugged Mateus Uribe after the Colombian player missed a crucial penalty (and Southgate knows *exactly* how that feels). And he hugged each and every England player after the team was knocked out by Croatia in the semi-final. At a time when global politics have rendered many of us both hopeless and helpless, with so many aspects of our future appearing nothing other than bleak, the escapism that was part and parcel of the England team's successful run in Russia was pure tonic. It became so much more than simply watching 22 men kick a ball around a pitch. For a while, there was a collective sense of hope and optimism. Even after we were knocked out, the positivity remained.

After the Croatia match – and England's run – was over, Southgate's wife Alison

sought him out in the empty stands to give back to him what he had given us for those few weeks. She knew exactly what he needed, and she was all of us at that moment.

I could have picked one of many superb images from the tournament. There were the wide and varied depictions of Brazilian Neymar's dives. There was Maradona striking a Christ-like pose in a shaft of sunlight. And there was the ultra-wideangle shot of Harry Kane taking a selfie – adoring fans behind him, and the world's sports photographers in front. All, in truth, are superior both technically and creatively to this one. Sometimes, though, a picture doesn't have to be perfect in order to make an impact. Sometimes it's about capturing a moment that tells a story in the simplest way possible, and that's where this one succeeds in spades. Thank you, Gareth – it was fun while it lasted.



© DAVID YARROW



© MICHAEL ZEMANEK/BPI/REX/SHUTTERSTOCK



Nigel Atherton Editor
‘The Usual Suspects’
 by David Yarrow

⬆ I fell in love with this photograph when I first saw it on the wall at Somerset House as part of the Photo London Festival. I also loved David’s accompanying story about it, from which here’s a short version: ‘I have long had a visceral attraction to the Wild West and no state embodies the final frontier of America more than Montana. I know this bar in the mountains inside out, and the locals know me. Everyone wanted a role in this shoot but we had to be selective. I wanted ex-convicts, wolf wranglers, wannabe Davy Crocketts and crazy old mountain men that are drunk by 11am. The barmaid needed to have the right look, as would the chosen mountain man. The wolf I could rely on – I have worked with him before. There is no light in the bar so it was all seat-of-the-pants stuff, technically – there was no margin for error in focus. Flash would have destroyed the emotion and sense of place. As I expected, most of the photos weren’t sharp or someone messed up (including me) but I just needed one stroke of luck – 1/125sec that would capture Montana. I think we nailed it!’

I think he nailed it too. I love the great characters and the sense that they all have a story to tell. Even the wolf! And what’s he doing up on the bar anyway? This looks like a still from a movie I’d pay to watch. Or, if it doesn’t exist, one that I’d love to write.

‘The images are truly unique and every time I look at them I discover something new’

Amy Davies
Features editor

‘Egyptian Avenue’ by Barbara Cole

There was a huge amount of fantastic work on show at this year’s Photo London, but one of the displays that really caught my eye was Barbara Cole’s. Later, I would have the joy and privilege of sitting down with not one, but two, of her superb books that are filled with incredible images and at first glance appear more like paintings.

Among the many reasons why I love Barbara’s work is the feeling that I could never ever replicate it myself – it’s not like anything I have ever seen before. They are truly unique in what they offer, and every time I look at them I discover something new. One of the special things about working at AP is that you get to chat with like-minded individuals and those who inspire you on an almost daily basis. Such was the case when I interviewed Barbara about her life and work for a feature earlier this year (AP 20 October). I have written many words for AP, but it was one of my favourite interviews to date.

This wonderful image comes from the fascinating Falling Through Time series, which blends together Polaroid images taken in English gardens with models shot underwater at Barbara’s home in Toronto, Canada.

If you’ve not come across this work before, I highly recommend taking a look for yourself – head to www.barbaracole.com.



© JOHN FINNEY

© BARBARA COLE



Michael Topham
Reviews editor
‘Blizzard in the High Peak’
by John Finney

The middle of October is an exciting time for anyone who enters the Landscape Photographer of the Year competition. Each year I look forward to taking some time out



from reviewing kit and seeing which images the judges have declared as their favourites. This image, taken by Adult Classic View winner John Finney on the Great Ridge between Edale and Hope valleys in Derbyshire immediately caught my eye. To me, it's a great example of how persistence in the landscape pays off. Having braved shooting landscapes in similar conditions myself, I know attempting a shot like this in such

a remote and exposed location shouldn't be underestimated. It takes a brave, committed landscape photographer to risk venturing out on days like these. Although the peak of the ridge isn't visible, the long winding fence that contrasts beautifully against the drifting snow does a great job of drawing our eye in into the distance. John successfully overcame the high winds by setting up on a tripod, and with a slow

shutter speed (1/10sec) and a blip of flash, he created a wonderful sense of movement to the falling snowflakes. I'm left wondering how many frames were taken up on the ridge before John called it a day and retreated for a warming brew. The image will be displayed as part of this year's LPOTY exhibition winners at Waterloo station, which runs from 19 November 2018 to 3 February 2019.

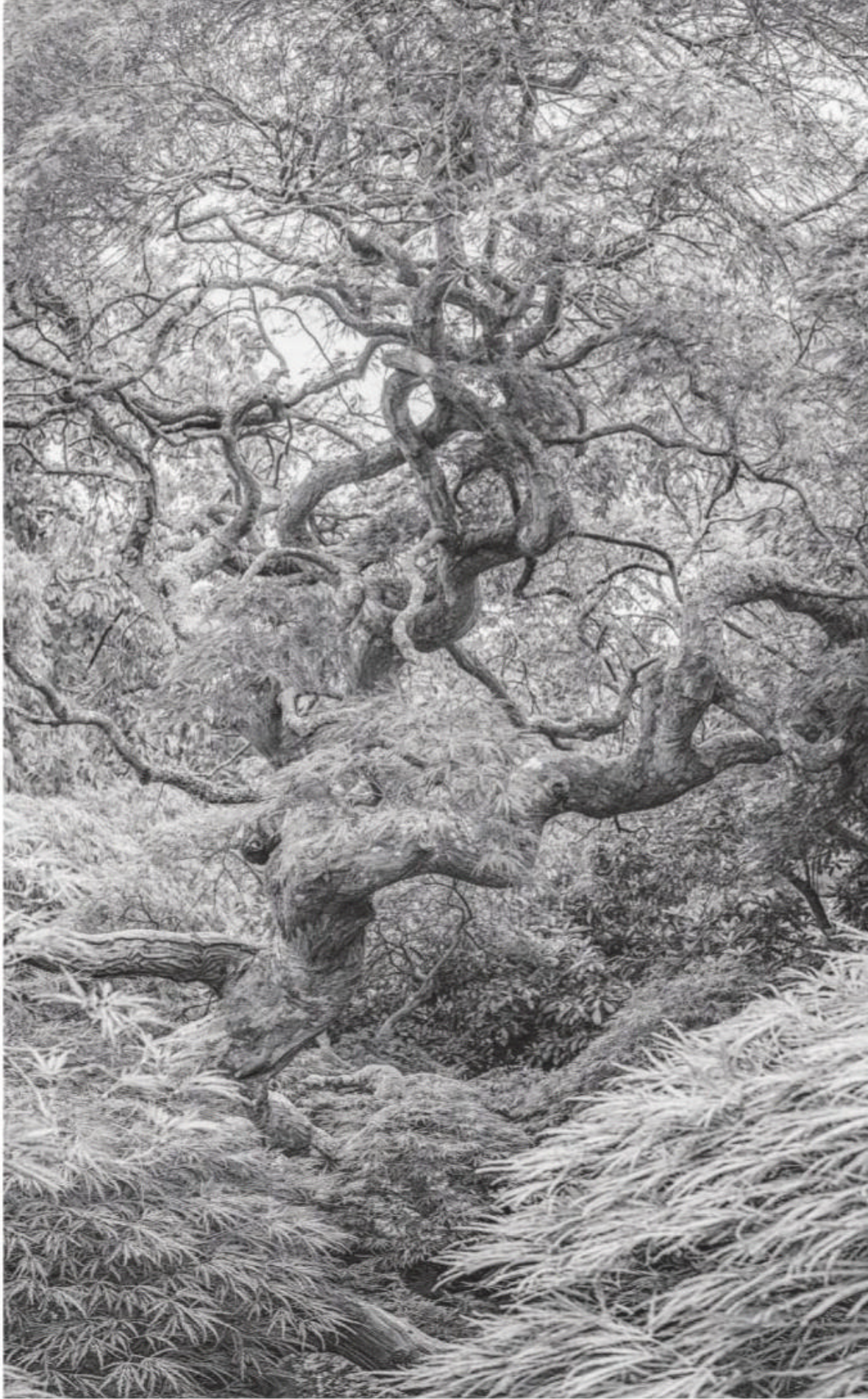
Geoff Harris
Deputy editor
'Praying with Food'
by **Noor Ahmed Gelal**

✓ I love the Pink Lady Food Photographer of the Year competition, and not just because (a) AP is a sponsor and (b) before joining the magazine, one of my images once reached the finals. Like world cuisine, the competition is wonderfully eclectic, with lots of categories, and very varied entries. A lot of readers may think all the top prizes go to heavily styled close-ups of fussy food, and yes, there is a lot of 'pasta porn' – but the scope of the competition is way bigger than that. So long as there is *some* connection with food (or wine) in your image, it's worth a punt.

Anyway, I love this image (also on page 22) from this year's overall winner Noor Ahmed Gelal. The picture is called 'Praying with Food' and reflects the importance of food and communal feasting in the great religions of the East. It shows a section of the Hindu community preparing to break the day-long fast in one of the local temples at Swamibag, Dhaka, Bangladesh. The participants believe their fasting will redeem their sins, which seems to me a great excuse for a celebratory nosh-up.

So what about this image? There were many ways that Gelal could have captured the scene, but an overhead perspective is ideal. The composition and colours are just fantastic, punchy without being oversaturated. Shooting the scene on the same level as the participants would not have worked so well.

I also like this competition because of the diversity of the judging panel; as well as working food photographers and photography hacks like me and AP Editor Nigel Atherton, other people connected with the food business and photography world are asked to be judges. Images tend to get judged on their overall impact, with not so much concern for technical nit-picking (though obviously the winning images need to be sharp and well exposed to be printed and hung in London's Mall Gallery). Why not enter yourself this year?



© SIMON HADLEIGH-SPARKS



© NOOR AHMED GELAL

Andy Westlake
Technical editor
'Jumping over Karma'
by **Simon Hadleigh-Sparks**

✓ Simon shot this monochrome masterpiece in the Savill Garden at Windsor. It won the International Garden Photographer of the Year Black & White Photo project back in May, and it's easy to see why. It's wonderfully composed, and the monochrome treatment is absolutely masterful. I love its shapes, tones and textures. It's a picture I'd happily have hanging on my wall.

This is actually a really difficult type of shot to do well, filling the frame with fine detail while still maintaining a coherent composition. Technically it's excellent, with sharp detail right into the corners, aside from the lower-right foliage where the out-of-focus blur directs the eye back towards the main focus of the image. Finally, the fact that it was shot on relatively modest kit – a Sony Alpha 6000 and a Sigma 19mm f/2.8 prime – proves that you don't need the latest and greatest gear to create superb photographs.



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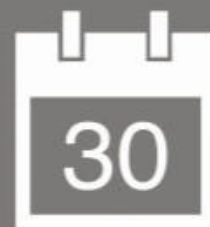
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© FLORIAN LEDOUX

Hollie Latham Hucker
 Technique editor
‘Above the Polar Bear’
 by Florian Ledoux

⬆ I consider myself very lucky to have a job that I enjoy and one that allows me to look at hundreds of fantastic photographs as well as work with some amazing and talented photographers. That said, it makes this particular task at the end of the year rather tricky. I see so many images and the standard is so high, so how do I pick just one?

I have noticed a big increase in drone photography in the past year, with more entries than ever entered into our Amateur Photographer of the Year competition. Although drones remain a controversial technology for photography, they are excellent tools for capturing scenes in a new way if they are used in a legal and safe capacity. This image of a polar bear jumping over the ice floes in Nunavut, Canada, really struck a chord with me. It was taken by French photographer Florian Ledoux with his Phantom 4 Pro, and it won him first place in SkyPixel’s 2017 photo story contest.

‘I have witnessed incredible moments and scenes of the wild but I can guarantee you that this, by far, is the most beautiful thing I have ever seen,’ said Ledoux. ‘I hope that future generations will still be able to witness the beauty and grandeur of the Arctic wildlife the same way we do today.’

I agree with him, this is an incredible moment captured from a unique perspective. I also hope that future generations will be able to see scenes of this nature in the future and not just photos from times gone by. This is why drones are such excellent tools. They are paramount in monitoring conservation projects and collecting high-quality data, and when it comes to photographing wildlife in their natural habitat, photographers can do so with minimal disturbance.



© MONICA VAN DER MADEN

Andrew Sydenham
 Studio manager
‘The Lady of The Mystery Forest’
 by Monica van der Maden

⬆ Monica’s image won first place in the Kennel Club Dog Photographer of the Year competition (see page 25), selected from more than 10,000 entries from all over the world.

I was absolutely captivated by the serenity and sense of place her photograph conveys, so this image is worth repeating in this issue.

It illustrates not only an innate understanding of this noble Great Dane, but also the patience and technical competence required. The detail and sharpness of the dog’s features and coat are beautifully set against the delicate bokeh of the trees and forest fauna.

Location photography for me has increasingly involved days out in the field with working dogs. I’ve had to up my game to capture images I’m happy with, pushing cameras and lenses to their theoretical limits and rarely out of the mud and undergrowth. It is my limited experience that makes me admire Monica’s photograph even more.



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Pirelli Calendar 20

Legendary photographer **Albert Watson** brought his creative genius to the 2019 Pirelli Calendar. **Steve Fairclough** found out about his vision for ‘The Cal’

In May 2017 Albert Watson’s New York studio got *the* call from Pirelli to ask if he would consider shooting the 2019 Pirelli Calendar, aka ‘The Cal’. Ironically, it came many years after Watson was first approached to shoot the calendar – that was a project he declined as he didn’t think the ballet dancer theme of that year suited him at that time. He laughs and says, ‘But I guess it eventually came round to me again!’

Watson prepared for the 2019 project in his usual meticulous fashion. He explains, ‘I had a storyboard of references of my own pieces and sometimes random things, like an old still of a man teaching a woman to tango. I had 24 fairly extensive boards and each board had about 10 images on it, so about 240 or 250 images were prepped as inspiration.’

Like many of the recent Pirelli Calendar photographers, Watson took the decision to move away from the nude pin-up style of earlier calendars. He reveals, ‘That kind of pin-up calendar almost seemed that it had run its full course... Pirelli came to me for a concept; I gave them one. We made a slight adjustment regarding location and that was it. We went ahead.’

Casting the shoots

The 2019 Pirelli Calendar, titled ‘Dreaming’, was shot over just four days on location in Miami and New York. It tells the stories of the lives and dreams of four very different women. The cast included model Gigi Hadid as a wealthy heiress, with her mentor played by fashion designer Alexander Wang, and actress and model Laetitia Casta as

an artist who is supported by her boyfriend, played by Ukrainian ballet dancer Sergei Polunin. Real-life ballet star Misty Copeland played an aspiring dancer, with her boyfriend played by fellow ballet performer Calvin Royal III, and actress Julia Garner played a promising botanical photographer.

Watson says the casting was ‘kind of a joint decision’ with Pirelli and adds, ‘A lot if it now is connected to social media, so celebrity is very

important, whereas in the past they could just be models. Some of them were supermodels, so they were good for social media, but for the most part they [Pirelli] were looking for people who had pretty big followings on things like Instagram or social networks.’

He had previously photographed Sergei Polunin and Laetitia Casta, but it was the first time Watson worked with Misty Copeland, Gigi Hadid and Julia Garner.

Above: Laetitia Casta in a colour shot from the 2019 Pirelli Calendar, ‘Dreaming’

Right: Albert Watson (foreground) sets up a shot of Misty Copeland

Far right: Actress Julia Garner in a shot from ‘The Cal’



19: the inside story



© ALBERT WATSON/P. RELI 2018



© ALBERT WATSON/P. RELI 2018

© ALESSANDRO SCOTTI 2018



➤ Thankfully most of the shoots were very smooth, as the 76-year-old Watson explains: ‘At this stage in my life I’ve photographed about five million people so, unless somebody comes in and is a pain in the neck, usually I can handle nearly all situations.’

According to Watson the total shoot was four days of 12 hours each, although owing to tight schedules, he only had an eight-hour shoot with Gigi Hadid in New York to produce 14 high-end images. He describes that as, ‘a little bit of a stretch’, as for some of his images Watson shot three or four frames to give a single shot ‘a strange dimension’. He explains, ‘Very few people will notice that in the images, but I notice it. To shoot three frames with a long lens, for example, like a 150mm, and then re-assemble the image to make it look like it was done with an 80mm lens is, in the midst of all I had to do, a pretty solid challenge.’

© ALBERT WATSON/PIRELLI 2018



© ALESSANDRO SCOTTI 2018



© ALBERT WATSON/PIRELLI 2018

Above: Gigi Hadid pictured on a sofa in an image from the New York shoot

Left: Laetitia Casta and Sergei Polunin in a dance pose on the set of the 2019 Pirelli Calendar

Below left: Dancer Sergei Polunin teaches Laetitia Casta in a triptych from ‘The Cal’



Born in Edinburgh, Scotland, in 1942 Albert Watson OBE is a celebrated photographer and filmmaker. Though blind in one eye since birth, he studied graphic design and film and television in the UK before moving to the US in 1970. His photographic work spans many genres, such as fashion, still life, landscape, documentary, commercial, celebrity portraits and his personal projects. See www.albertwatson.net

Using the 16:9 format

The aim was to tell stories by shooting stills that looked like they could have been shot on a movie set; hence the choice of the 16:9 format for the images. This is unsurprising, given that Albert Watson trained in film and television at the Royal College of Art in London, has made films, and many of his still images have a clear filmic quality.

Watson explains, ‘Basically they were meant to be stills taken out of a movie. The idea was not to make them overtly driven by photography or pure portraiture, but more by film stills.’

He reveals, ‘I shot it all on a Phase One camera with an 80-megapixel back. Some of the shots I did multiple frames for re-assembly [later] to help me with that 16:9 [format]. The 16:9 format was quite difficult for me because it’s not a format that I work with all the time. Although it was my idea, as I went into it I realised that it was more difficult than I thought because it means that everything is 16:9.’

The key for Watson was to maximise the detail to give him more dimensional final images but he admits, ‘I always knew that the detail that I was going to give the printer was way above what the printer was going to need. I think you get a more dimensional looking image when you pack as much information into it as possible.’ This meant that some images had well over 200 megapixels



of original information in them before post-production.

Working with a 2¼in format Phase One camera Watson mainly used 80mm, 110mm and 150mm lenses for the Pirelli shoot. In terms of lighting he deployed ‘a lot of portable Profoto strobes and also proper mains-driven units as well. I had plenty of lights with me. I had some tungsten lights as well, which are quite handy to mix with daylight sometimes.’

Biggest challenge

Aside from the responsibility of tackling an iconic project such as the Pirelli Calendar, Watson notes, ‘I think the biggest challenge is to do 14 or 15 stills per day on a person. You’re talking different situations where you’re in a bedroom, then you’re in a garden, then you’re in a truck, then you’re in a strip club and then you’re moving around like that. To move a crew like that around with equipment and be in different locations and different scenarios; it was quite tough.’

One of the keys to handling such a punishing schedule is Watson’s stripped-down approach to shooting. He reveals, ‘I’m pretty economical. What’s important now, the way I’m working, is that I’m absolutely visualising a shot and forming it in my mind and then I’m headed down the road towards that shot. It’s at the end of a road but it’s never a straight line to get to that shot. So, when you have something

in mind, there’s a lot of preparation. I’ve said time and time again that the one weakness of photographers is that they don’t prepare.’

Post-production workflow

The post-production was extensive and handled by his team of full-time retouchers in his New York studio. He explains, ‘The assembly of the images was probably three weeks. I made all of the selection myself and the choice that I gave Pirelli was that we always knew that we were either going to be at 40 or 44 final images. I gave them 52 definitive, individual, different images, so there were more photographs there than they needed but I knew that; I did that for myself as well as for them.’

Watson explains the ethos behind his approach to the calendar: ‘The one thing I wasn’t going to do was [just] to do 12 pages. I wanted to make it more complex than that. I wanted to do it so that the images almost didn’t relate to each other. I wanted to make it more complex because I think in the modern world people can easily accept images that don’t interconnect. If you spend some time going over Instagram nothing connects in there.’

But did Watson actually enjoy

shooting ‘The Cal’? He recalls, ‘I remember my son, when he was watching me working, asked me that question and said that it didn’t seem like I was enjoying myself. I was actually quite shocked that he said that and I said, “No. I love every minute of it.”’

Watson adds, ‘I’m the kind of person that’s not casual when I’m shooting. I can’t do it any other way. If I’m casual then it’s too “easy peasy”, so I’m quite solid. That doesn’t mean to say that I’m not communicating with whoever I’m photographing at a very intense level of concentration. I’m really working with the person, and you could almost say that if a bomb went off next to me I would probably not notice it.’

He concludes, ‘If you’re going to do something like the Pirelli Calendar – which has a very high visibility – you want to make sure that if you have this vision of doing 48 individual images that it’s a big challenge. There was a lot of preparation in it and I did a lot of research on what I wanted to do. I think that Pirelli appreciated all of that work because they saw me doing it. The thing that was most satisfying is that it ended up being what I set out for it to be.’

AP

The 2019 Pirelli Calendar, ‘Dreaming’, was shot by Albert Watson CBE in Miami and New York. To find out more about it, visit www.pirellicalendar.com

Right: Dancer Calvin Royal III in a black & white shot from the 2019 Pirelli Calendar



© ALBERT WATSON/PIRELLI 2018

Right: Dancer Sergei Polunin and model and actress Laetitia Casta in a colour shot from the 2019 Pirelli Calendar



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Best of Reader Po

AP editor **Nigel Atherton** and Technique editor **Hollie Latham Hucker** pick their favourite photos from Reader Portfolio and Online Pic of the Week - and our Facebook followers voted for the Readers' Choice

Soft Focus Tulip

Dave Martin

➤ In June we published Dave's portfolio of ladybirds perched on flowers from his garden. It was a lovely set of images, but I particularly liked this one.

Sony A55V, 100mm, 1/160sec at f/8, ISO 200, tripod, reflector



© DAVE MARTIN

Beach Huts

➤ Mark McNeill

Beach huts are like catnip to photographers but the beautiful sunset colours reflected in the windows make this one especially lovely to behold.

Nikon D810, 20mm, 1/4sec at f/11, ISO 64



© MARK MCNEILL

Smoke in the Grand Canyon

Kieran Metcalfe

⬅ During an early morning walk in the Grand Canyon Kieran saw these receding rows of ridges leading to the peak, making a great composition. Smoke from wildfires added atmosphere. Canon EOS 80D, 70-200mm, 1/2000sec at f/6.3, ISO 100



© KIERAN METCALFE

Llanddwyn Island

Gareth Jones

I'm a sucker for a good Milky Way photo and Gareth spent two years trying to get this one. It was worth it. After a few failed attempts he worked out when the Milky Way would be lined up behind Twr Mawr lighthouse, Anglesey, and waited for a good forecast. He made two exposures, one for the foreground (4min 30sec at f/4, ISO 800) and the second for the Milky Way (15sec at f/2.8, ISO 4000) and blended them in Photoshop. Nikon D810, 24-70mm

READERS' CHOICE



portfolio 2018

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



© NICK HURST



Mountain Hare

Nick Hurst

⬆ This is a stunning photo of a mountain hare, spotted by Nick among snow-covered heather in the Peak District on a cold and desolate winter day. Beautifully processed too. Nikon D850, 600mm, 1/800sec at f/5.6

Tangled

Hanny Foxhall

⬇ Poppy fields are hard to photograph well. The trick is to isolate details within the melee to create a composition with more impact, as Hanny did here. The lovely backlighting did the rest. Nikon D610, 50mm, 1/250sec at f/4, ISO 320



© HANNY FOXHALL

© GARETH JONES



Humayun's Tomb

Callum Upfield

⤴ I love the light and composition of this image, taken in Delhi. It's a great travel photo. Nikon D610, 18-35mm, 1/200sec at f/6.3, ISO 100

Sky Fire

Nick Seaman

⤵ A dramatic Norfolk landscape taken at sunset on a stormy day. Sony Alpha 7R II, 16-35mm, 10sec at f/4

Breakfast Club

Pete Sharpe

⤵ Pete spotted this scene on his way to work and only had a compact with him, but he got a great shot with it. Samsung Galaxy Zoom, 1/1250sec at f/5.1, ISO 100



Painting Petals

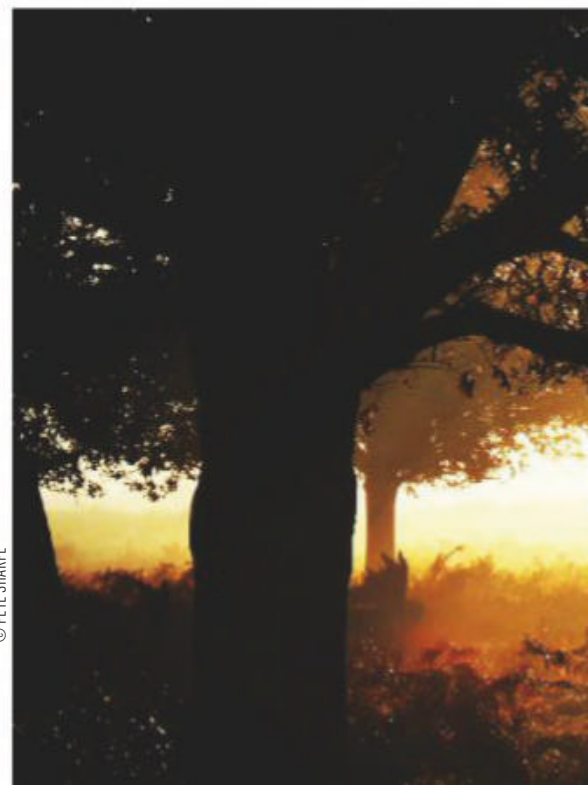
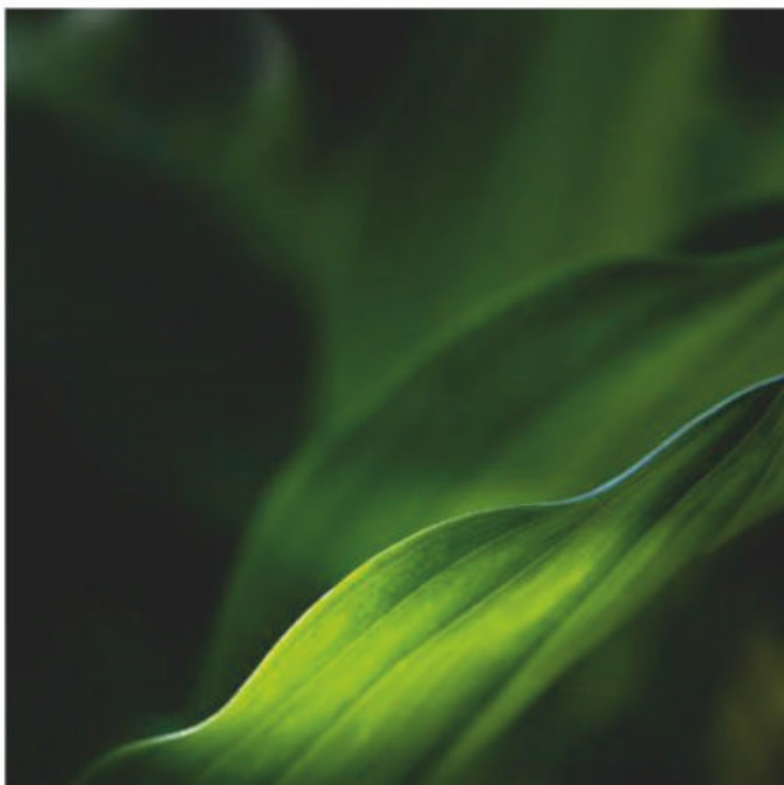
Garry Solomon

⤴ Garry bought a few pots of anemones and photographed them repeatedly over their short life. The reflective background and wide aperture created a lovely bokeh. Nikon D750, 90mm, 1/50sec at f/4.5, ISO 200

A Bit of Green

Glenys Garnett

⤵ Glenys was looking for something to photograph with a newly purchased macro lens and settled on this leaf on a Solomon's seal plant. The lighting is just exquisite. Fujifilm X-T2, 80mm macro, 1/250sec at f/4.5, ISO 200



Best of Reader Portfolio 2018



Wild Horses Ade Ward

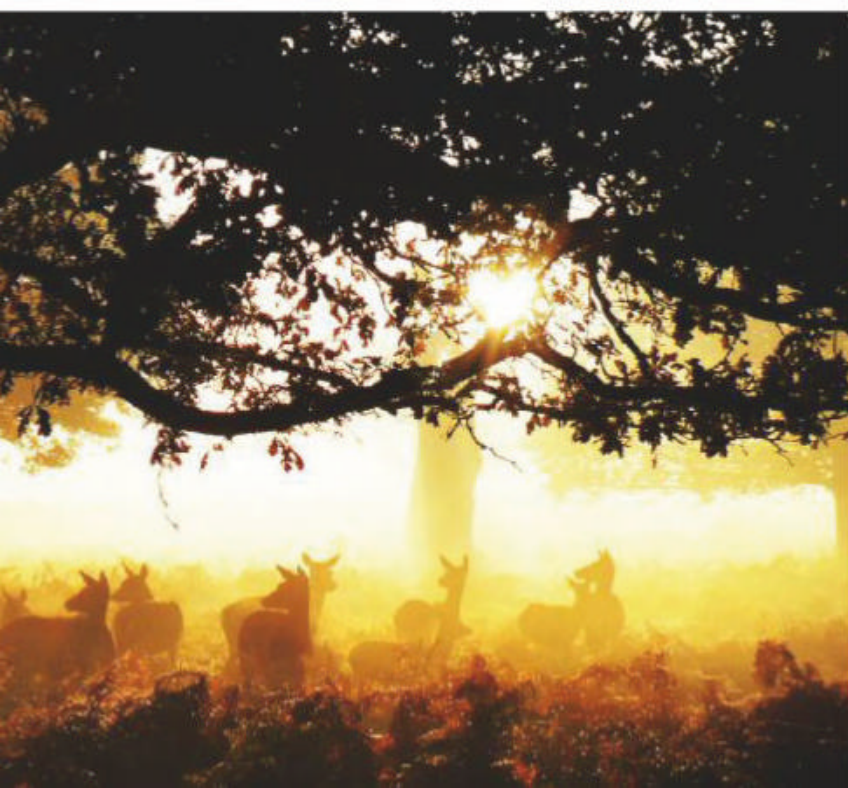
◀ The beautiful low, warm light cast by the setting sun gives this picture a fantastic painterly quality. It's one of my favourite readers' photos of the year. Nikon D7200, 18-200mm, 1/1000sec at f/4.5, ISO 400, monopod

© ADE WARD



‘The beautiful, low warm light cast by the setting sun gives this picture a fantastic painterly quality’

© NICK SEMAN



Salisbury Road

Kelly McCann

▶ Kelly's recent move to Hong Kong inspired her abstract b&w architecture portfolio. I like the symmetry of this image, of the Auditoria building. Canon EOS 5D Mark III, 1/60sec at f/18, ISO 100

© KELLY MCCANN





© ROY JACOBSON



Gornergletscher
Alex Farrow-Hamblen
Dentistry student Alex took this dramatic shot of the second largest glacier in the Alps using a modest compact. Nikon Coolpix L830, 1/1000sec at f/6, ISO 125

Baboon Mother

Roy Jacobson

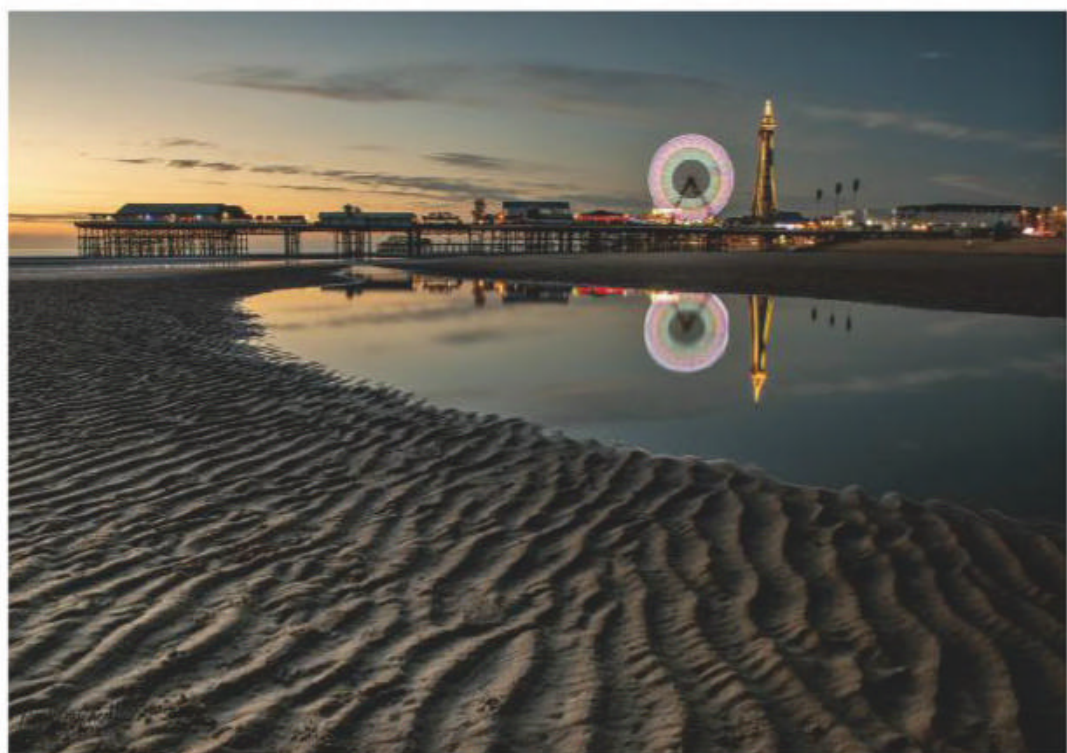
⬆ This image proves that it is perfectly possible to get good pictures in zoos. Roy chose to zoom in for a tight crop on this mother and baby, on a visit to Paignton Zoo, and his decision to present it as a b&w toned image worked well. Canon EOS 7D Mark II, 100-400mm, 1/500sec at f/5.6, ISO 800

Blackpool Central Pier

Mark McNeill

➡ The ripples in the sand lead the eye beautifully to the strategically placed puddle, reflecting the lights of Blackpool. Mark originally went to shoot a view in the opposite direction toward the Isle of Man and only turned and saw this view behind him when cloud thwarted his original plan. Nikon D810, 24-70mm, 8sec at f/11, ISO 100

‘The ripples in the sand lead the eye to the strategically placed puddle, reflecting the lights of Blackpool’



© MARK MCNEILL



© YASIR MEHMOOD

Butterfly Heart

Yasir Mehmood

⬅ Yasir is a designer, and you can see this in his eye for shapes and patterns in his images. This is a great example. He used a green sheet to create a natural, smooth background. Nikon D5200, 90mm macro, 1/50sec at f/16, ISO 320

Best of Reader Portfolio 2018



Treorchy, Wales

Jamie Hancock

◀ This is one of the finest traffic trail photos we've published. Jamie found this spot in Snowdonia after searching for photogenic roads using Google Earth. He then turned up at dusk and waited. This image is a composite of seven exposures. Nikon D750, 20mm f/1.8G ED, 43sec at f/11, ISO 100

© JAMIE HANCOCK

© ALEX FARROW-HANBLEN



© ANDREA HERIBANOVA

© DAVID THOMPSON

Bluebell Woods

David Thompson

⬆ Who can resist a backlit bluebell wood, with shafts of sunlight beaming through the trees? I can't. Beautiful. Nikon D3S, 24-70mm, 1/60sec at f/9, ISO 640



© MARTIN DOLAN

Glowing in the Wind

Martin Dolan

◀ I'm guessing Martin is a Bob Dylan fan. I'm certainly a fan of this lovely coastal sunset taken at Hengistbury Head, Dorset. Canon EOS 5D Mark III, 16-35mm, 1/13sec at f/8, ISO 200

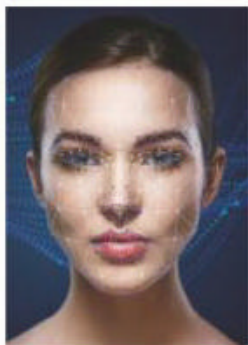


Sunshine Stag

Andrea Heribanova

⬆ Andrea took this early one misty morning in Richmond Park, which she visits a couple of times a week. I love the almost monochromatic feel. Nikon D800, 28-300mm, 1/1600sec at f/6.3, ISO 200

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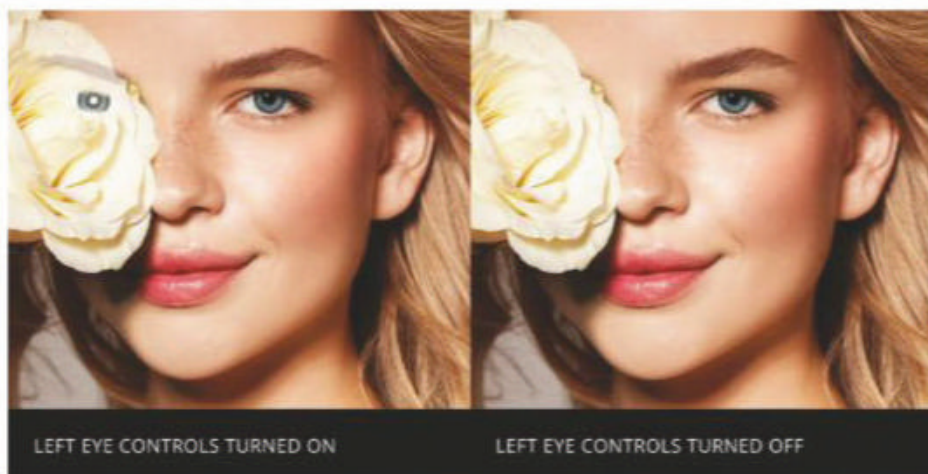
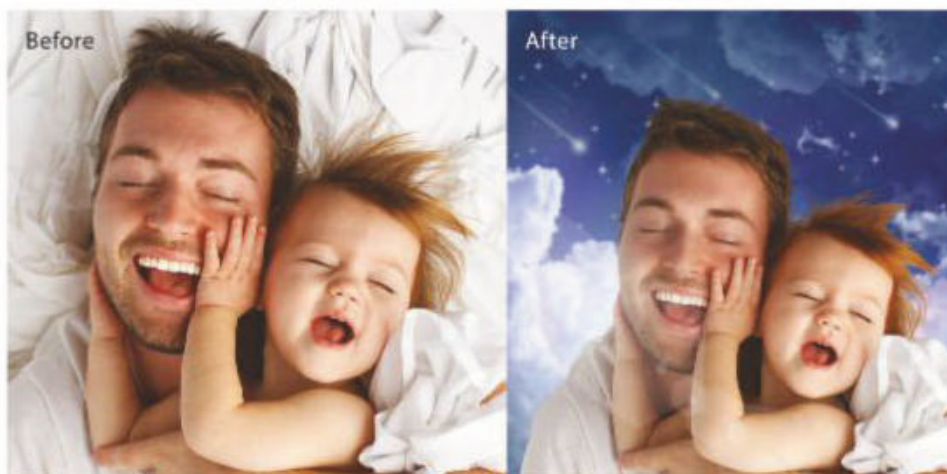
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Amateur Photographer of the Year

Here are the top 30 images uploaded to Photocrowd from Round Eight, **Travellers' Tales**, with comments by the AP team



Round Eight **Travellers' Tales**



Marco Tagliarino has won the SIGMA 18-300mm F3.5-6.3 DC Macro OS HSM | Contemporary lens. Lightweight, compact and versatile, its focal range means you can carry just one lens, leaving you free to concentrate on your photography. The USB Dock allows the user to update firmware and adjust lens settings, while the EF-630 DG comes with numerous functions to help you use flash creatively. Completing the line-up of goodies is the Flash USB Dock FD-11. These prizes are worth £1,000.

1 Marco Tagliarino *Italy* 30pts

Canon 5D MkIV, 70-200mm, 1/400sec at f/4, ISO 200

Every photographer strives to capture a moment when everything fits together perfectly, and this is a superb example. The tight crop draws us into the scene and the zigzag lines and equal spacing between each individual are wonderfully balanced. The bright white and blue clothing pops out from the surrounding deep, earthy tones, creating a lovely contrast. It's topped off by the misty smoke, which adds atmosphere. A huge number of elements have come together to make this fantastic travel scene.



2 Darrell Godliman UK 29pts
 Nikon D300S, 18-70mm, 1/1250sec at f/4.5, ISO 800
 Marrakech’s Jemaa el-Fnaa market is legendary for its freneticism. From stallholders to snake charmers and street performers, all human life is here. Darrell has managed to capture it in a (relatively) quiet moment, but at the end of the day, this image is *all* about the light. Those raking shadows formed by the setting sun bring the scene to life and give it a three-dimensional effect. We could spend hours looking at the individuals captured in this stunning scene.

3 Steve Cheetham UK 28pts
 Canon EOS 5DS R, 16-35mm, 150sec at f/11, ISO 100
 Steve was fortunate enough to travel to Japan for this image. It was shot at the seaweed farms in Aichi Prefecture, on the island of Honshu. A long exposure is the perfect treatment, as it reduces the scene to its most simple, graphic elements – that is, the uprights of the poles and the soft curves of the nets. Converting the image to monochrome is the ideal finishing touch. A great image, with the ideal balance between movement and static.





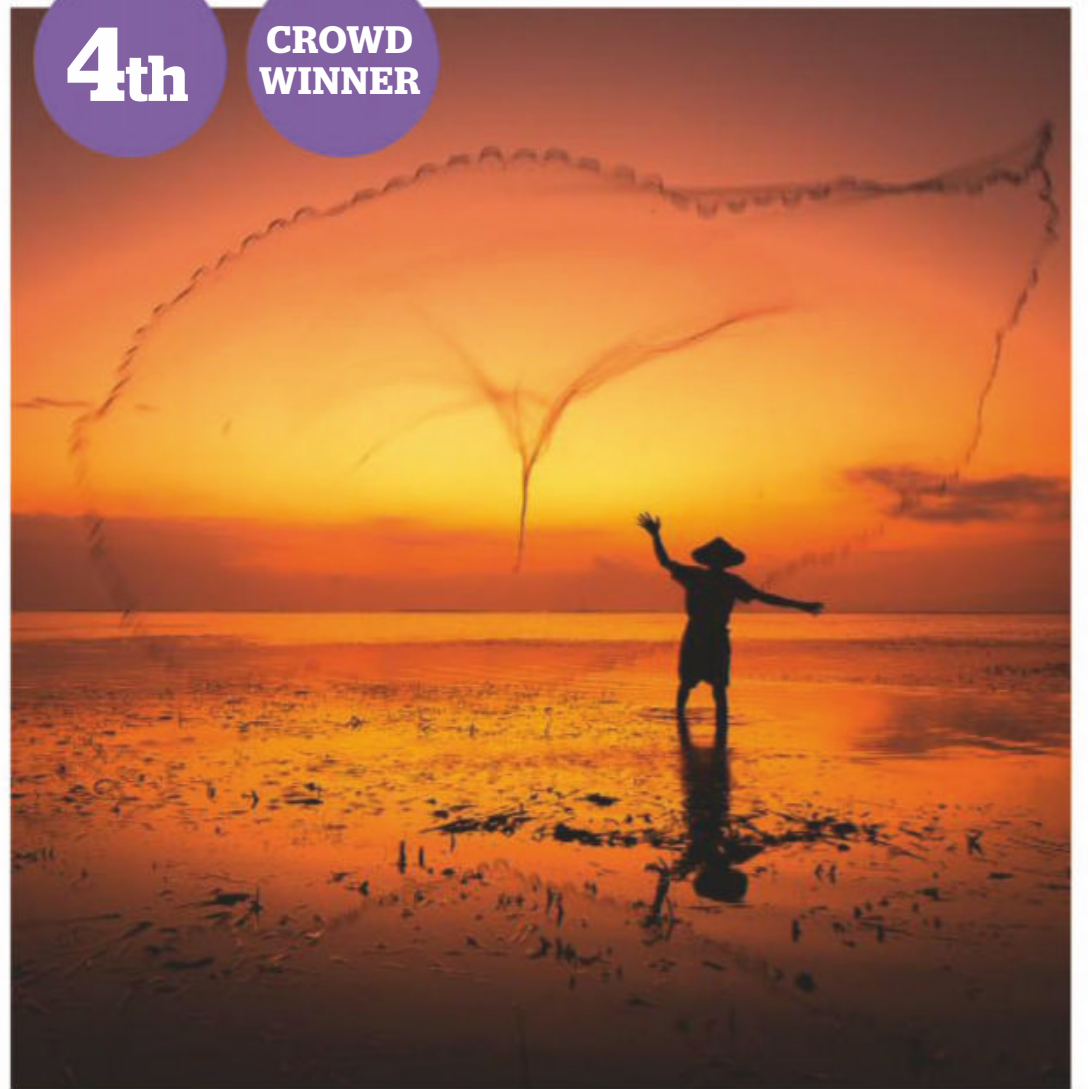
4th

**CROWD
WINNER**

4 Simon Turnbull UK 27pts

Canon EOS 5D Mark III, 24-105mm, 1/80sec at f/4, ISO 800

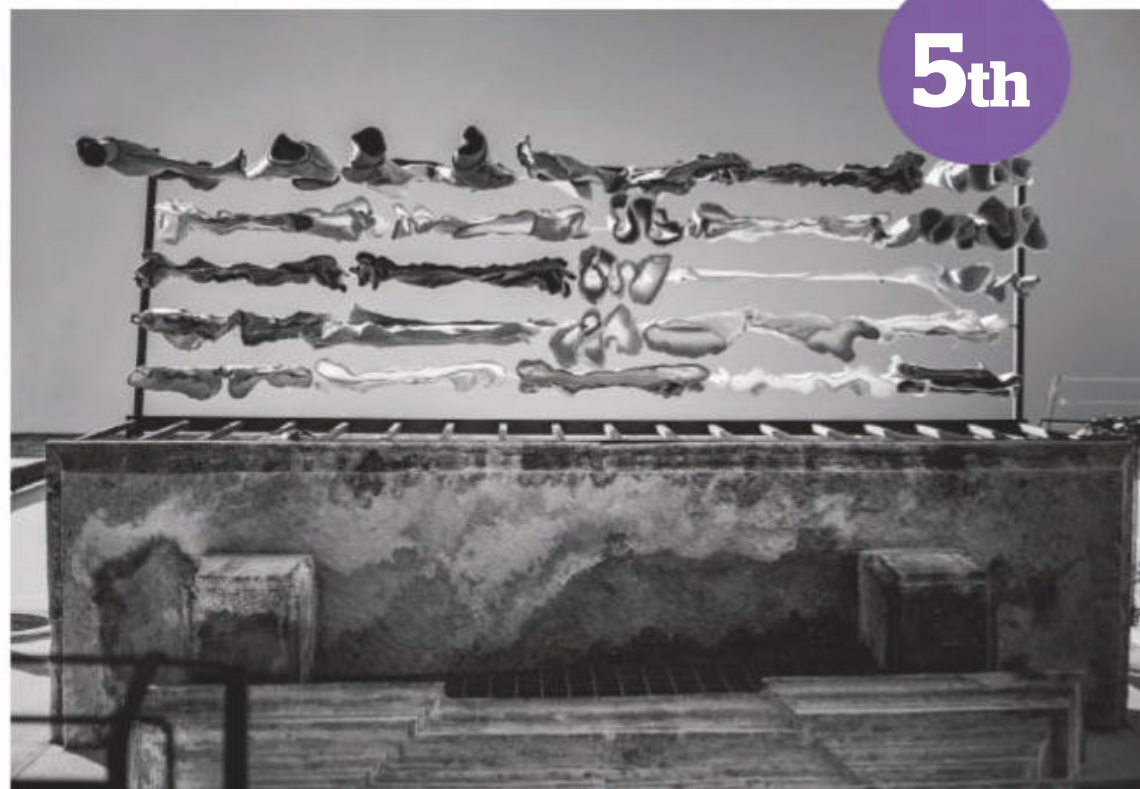
Simon captured this image at sunrise while in Bali, and the intensely orange light is a great example of why we should photograph at either end of the day. His timing is excellent, as not only has he captured the fisherman's arms at full stretch (and at a pleasing diagonal angle), but also the net is forming a beautiful shape, with just the right amount of movement. Any more would have rendered the image too abstract, potentially losing detail, while any less would have made things too static.



5 Bob Souster UK 26pts

Fujifilm X-H1, 18-55mm, 1/2200sec at f/4, ISO 200

Any image that makes the viewer stop and stare, and take a second look, is worth a place in this competition – and that's exactly what the judges did with this one. It's intriguing and takes a moment for the brain to process what's going on, but within a few seconds we've managed to disentangle the scene. By looking directly up, Bob has captured a pleasing, semi-abstract shot that's given extra depth and dynamism by the light that's shining through the clothing. A clever and well-seen image. We could all do with looking up a bit more often...



5th

6



7

6 Neil Burnell UK 25pts

Nikon D810, 24-70mm, 3sec at f/2.8, ISO 800
Neil demonstrates that you don't need to go far to capture a travel image. After all, everything is new to somebody. A clever and intriguing image.

7 Lee Mumford UK 24pts

DJI FC220, 26.3mm, 1/100sec at f/2.2, ISO 141
Lee has directed this drone shot very cleverly. The raking shadows are crucial, but we would love to see a bit more space to the right of the frame. Otherwise, excellent.

9



9 Jevgenijs Scolokovs Latvia 22pts

Sigma DP2 Quattro, 30mm, 1/1250sec at f/3.5, ISO 100
Brilliant timing and an amusing, quirky scene. By converting to black & white, Jevgenijs has reduced the scene to its graphic components. We love it!

14 June Fox UK 17pts

Canon 5DS R, 24-105mm, 1/125sec at f/8, ISO 800
This is a masterpiece in both framing and timing. The figures are beautifully placed and the mist that's rising from the water is a gorgeous finishing touch.



14

10



10 Andy Ferrington UK 21pts

Sony Alpha 7R II, 70-300mm, 1/500sec at f/11, ISO 200
This image is all about scale, with Andy capturing the insignificance of the stick figures on the edge of a crater.

11 Manish Sharma India 20pts

Exposure details unknown
Moscow in the snow – it doesn't get much more iconic than this. The addition of the figure in the scene adds a sense of scale.

11



8



8 Steve Cheetham UK Opts

Canon EOS 5DS R, 24mm, 15sec at f/11, ISO 100
Steve makes a second appearance in this round, with this beautifully minimal shot from Lake Biwa, in Japan. A confident and assured composition.

12



12 Paul Cooper UK 19pts

Canon 5D Mk II, 100mm, 1/200sec at f/7.1, ISO 400
We rarely see detail shots in a category such as this, but that's why this image stands out. Paul has chosen the ideal aperture, keeping the central part in focus, but ensuring there is just enough detail in the rest of the frame.

13 Ravi Prakash Parvatharaju UK 18pts

Canon EOS 5D Mark III, 17-40mm, 1/1000sec at f/5.6, ISO 400
Filling the frame with colour can be very effective. Ravi has cleverly juxtaposed the cleaner lines of the boats with the ripples of the reflections.

13



15



15 Katy Feek London 16pts

Canon M3, 15-45mm, 1/1250sec at f/5.6, ISO 200
We strongly suspect this image was set up, but it's no less effective for that. The exposure is well balanced, capturing both the figure's silhouette and just enough detail in the iconic Taj Mahal.

16 Ram Kumar India 15pts

Canon 7D, 150-500mm, 1/3000sec at f/4.5, ISO 400
The sheer power and energy of this scene leaps off the screen, with the rising steam complementing the water below. We would prefer to see more natural processing, but still a great shot.

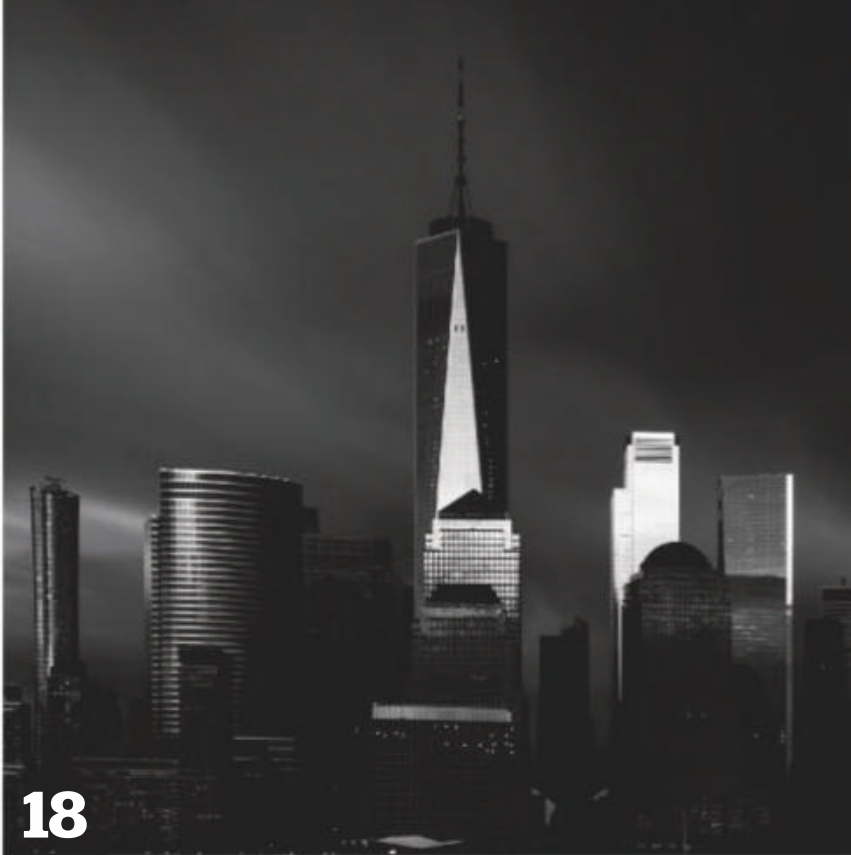
16





17 Tony Cook UK 14pts
Fujifilm X100T, 23mm, 1/8sec at f/16, ISO 200
The wonderful sense of movement and colours in this image give it a painterly quality and draw the eye in.

18 Helen Trust UK 13pts
Canon 5D Mark III, 24-70mm, 310secs at f/11, ISO50
The black & white treatment to this city skyline has given the scene a moody contrast and graphic feel.



28 Christine Matthews UK Opts
Canon EOS 5D Mark IV, 24-105mm, 4.4sec at f/4, ISO 12800
The wide angle of this scene really emphasises the dramatic, stunning northern lights that can be seen across the night sky.



29 Michael Robertson-Smith UK 2pts
Nikon D750, 24-70mm, 1/500sec at f/4.5, ISO 400
Converting to mono has removed any surrounding distractions to focus our attention on the person walking through the scene.



21 Julia Martin UK 10pts
Canon EOS 5D Mark III, 24-105mm, 1/320sec at f/5.6, ISO 400
The dust from the kicking of the sand and warmth of the sunset give the illusion of fire and smoke. Julia has captured the light in this scene perfectly.

24 Lee Acaster UK 7pts
Sony Alpha 7R, 18mm, 1/200sec at f/9, ISO 200
The carefully composed colourful beach huts work well against the muted tones of the cloudy sky and snow-covered sand dunes, and balance out the scene.

25 Faye Harris UK 6pts
Sony Alpha 58, 18-55mm, 1/125sec at f/5.6, ISO 800
The subtle use of light is stunning and by throwing the surroundings into complete darkness it focuses our attention on the main subject.

19



19 Simon Hadleigh-Sparks UK 12pts
Canon 5D Mk III, 24mm, 1/500sec at f/11, ISO 250
The beautiful moody blue tones and dancing lights in the sky give this scene a magical, dream-like atmosphere.

20



22



22 Sirsendu Gayen India 9pts
Nikon D610, 12-24mm, 1/250sec at f/6.3, ISO 400
The view from above adds impact to the scale of the scene, but the crop could do with being straightened.

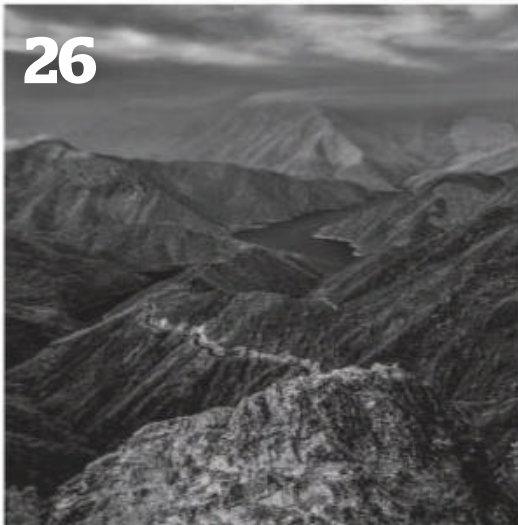
20 Christine Matthews UK 11pts
Canon 70D, 18-200mm, 1/250sec at f/9, ISO 100
Christine has chosen a panoramic crop, which works well with the scene.

23 Eduard Gorobets Estonia 8pts
Nikon D850, 150-600mm, 1/25sec at f/5.6, ISO 80
The stunning colours and subtle reflection create a tranquil mood.

23



26



26 Chris Rafferty UK 5pts
Canon 50D, 17-40mm, 1/8sec at f/16, ISO 200
The soft light and delicate black & white tones reveal the wonderful textures in this mountainous scene. The square crop lends itself well to the central curves of the river and paths.

27 Steven Leung Netherlands 4pts
Nikon D300, 70-200mm, 1/3200sec at f/5.6, ISO 400
Steven has captured a wonderful observation of a man hard at work. The combination of a close crop, the shapes and placement of the subject work well.

27



30 Graeme Youngson UK 1pt
Canon EOS 6D Mark II, 24-70mm, 1/3200sec at f/6.3, ISO 800
Graeme has timed this shot perfectly to capture a number of people walking down the steps. The graffiti gives the scene an added splash of colour.



30

The 2018 leaderboard

Neil Burnell scores 25 points and wins with a 24-point lead. Marco and Simon also scored, making it a close result for 2nd and 3rd places. Steve Palmer drops to joint 9th place with Michael Farley after a scoring error was noticed in the Close Encounters round.

1	Neil Burnell	111pts	6=	Joe Baumann	55pts
2	Marco Tagliarino	87pts	6=	Tom de Waart	55pts
3	Simon Hadleigh-Sparks	84pts	8	David Lain	52pts
4	Richard Whitson	71pts	9=	Steve Palmer	50pts
5	Steve Cheetham	64pts	9=	Michael Farley	50pts

Turn to page 59 to find out who the overall winner of our Amateur Photographer of the Year 2018 competition is!

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In it to win it

This year's APOY competition attracted a higher standard of entries than ever, with Neil Burnell announced as the overall winner



Neil came second in our Persons of Interest round with this imaginative portrait



WITH a total score of 111 points, Devon-based graphic designer Neil Burnell wins the 2018 Amateur Photographer of the Year with a 24-point lead over his nearest rival. His consistently strong images have impressed throughout. As AP's editor Nigel Atherton says, 'Over the course of this year, Neil Burnell has demonstrated a rare versatility. As he is primarily a landscape photographer, I was very surprised when I discovered that he took the second-placed image in our portrait round. Throughout the eight rounds, he has pushed himself to learn new skills and has even arranged his holidays around the deadlines. His dedication is impressive, and he is a deserving winner.' You can read our full interview with Neil, as well as see more of his images, in our 19 January issue.

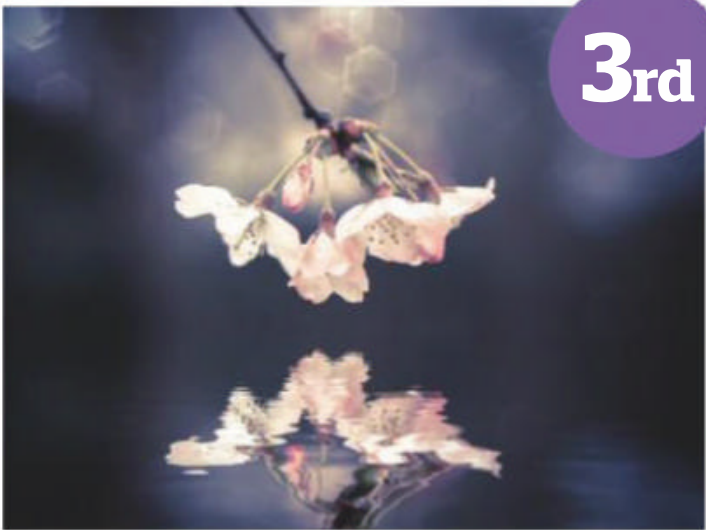


Marco Tagliarino sneaks in to win second place overall with 87 points. In the second to last round, he was in fourth place, but a strong showing in the final round sent him up the leaderboard.



The prizes

As the overall winner, Neil receives a SIGMA 18-35mm F1.8 DC HSM | Art lens worth £799 and a SIGMA 50-100mm F1.8 DC HSM | Art lens worth £1,199.99. He also takes home a USB dock, worth £39.99, which allows him to update firmware and adjust focus parameters.



Simon Hadleigh-Sparks comes a very close third, earning 84 points over the course of the competition, with a consistently high standard of entries throughout the year.

Z 7 heaven

Our recent Nikon Z 7 review gave it 5 stars – but even that doesn’t quite do this camera justice. Here’s a reminder of why AP rates this mirrorless marvel quite so highly

HERE at AP, we review a large number of cameras every year. After intense scrutiny from our Technical Editor, Andy Westlake, we’ve come to the conclusion that the Z 7 is quite possibly the best camera you can buy right now. If you missed our review you can read it in the reviews section of our website at www.amateurphotographer.co.uk. For now, we present some of the reasons why we love the Z 7. Also a video version is at Amateurphotographer.com/Nikonz7video.



Lens compatibility

As it stands, the Z 7 has three different native lenses (see panel, opposite page). However, if you also pick up the FTZ adapter with the camera, you can use almost any of your existing F-mount lenses. The adapter is fully compatible with AF-S and AF-P lenses that have built-in focus motors, giving you support for AF, in-lens VR and automatic aperture control. Those of you with D-type or older lenses will have to focus manually, but the Z 7 gives you a great manual-focus experience – one of the best we’ve seen on any mirrorless camera.



Photographing our model, Maxine Heron, on the spectacular roof terrace at IET London on Savoy Place, the focus and exposure never faltered, even when shooting into the sun

© BRETT FLORENS

Touchscreen

Tilting 90° down and 45° up, the Z 7’s high-resolution touch-sensitive screen is great to use with the rest of the camera’s controls. Whether you want to tap to set the autofocus point or make menu selections, the touchscreen makes everything quick and easy. When in playback, double-tapping the screen shows you a 100% magnified view, which is ideal for checking sharpness.



Effective image stabilisation

One stand-out feature is its in-body image stabilisation, which is missing from many of the Z 7’s rivals – and even Nikon’s own DSLRs. It should work with almost any lens, including your old optics used via the adapter. We found it consistently delivers about 3 stops benefit, and in some cases even more. With the 24-70mm f/4 ‘kit’ lens, we were able to get sharp images at shutter speeds as slow as 0.5sec at 70mm, and even up to 1.3sec at the wideangle end of the lens, which is about 5 stops of stabilisation.

Fast, silent autofocus

The Z 7 uses a very similar sensor to the D850, but adds on-chip phase detection for autofocus. The hybrid AF system therefore uses phase detection for speed, followed by contrast detection to ensure the highest accuracy. With 493 selectable focus points, around 90% of the image area is covered. You can be sure that wherever your subject is in the frame, you’ll be able to focus on it quickly and easily.

The S lenses, including the 24-70mm ‘kit’ lens and 35mm f/1.8 prime lens, show off AF which is not only fast but also essentially silent, which is great for when you need to be discreet.



Stunning image quality

◀ It goes without saying that image quality is the most important element of any camera. The Z 7's 45.7-million-pixel sensor delivers superb images in a range of different conditions.

For instance, at low ISOs it captures lots of detail, as well as having a fantastic dynamic range, allowing you to extract detail from deep into the shadows during raw processing. At higher ISOs, you can even underexpose to protect highlights and pull up extra detail later without swamping the image with noise. The Z 7's raw files are great to work with in processing, giving you plenty of scope no matter the shooting situation.

The Nikon Z system

THE Z 7 represents an entirely new system for Nikon, with the innovative new Z mount. Although still in its infancy, here are the Z-mount cameras and lenses the system has already. We expect to see this increase further in the coming months and years.

Nikon Z 7

The flagship model, the Z 7 features a 45.7-million-pixel full-frame sensor, a 2.1-million-dot touchscreen, a 493-point autofocus system and a 3.6-million-dot EVF.

Nikon Z 6

Another option is the Z 6. It uses exactly the same body and design as the Z 7, but features a lower-resolution 24.5-million-pixel sensor. It also has fewer AF points, but comes in at a lower price than its sibling.

Superb viewfinder

▶ Along with the Z 7's screen, the viewfinder is another fantastic feature. With its 3.6 million dots and huge 0.8x magnification, it's a superb way to compose your shots.

It gives you a clear view right into the corners, and even if you normally wear glasses when shooting, it's still one of the best electronic viewfinders we've ever used. What's more, the EVF's eyepiece protrudes far back enough that your nose shouldn't touch the screen.



NIKKOR Z 24-70mm f/4 S

This classic zoom lens is often sold with the Z 7 or Z 6 as part of a package. It promises sharpness across the frame at every focal length, and uses anti-reflective coatings to prevent ghosting and flare.

NIKKOR Z 35mm f/1.8 S

At the moment, there are two prime 'Z' lenses: 35mm and 50mm. We have used the 35mm f/1.8 lens extensively as part of our original Z 7 review and found it to be a superb performer with extremely sharp results.

NIKKOR Z 50mm f/1.8 S

The newest lens in the range is the 50mm f/1.8 prime lens. All three of the current native lenses are the same shape and size, and are extremely well balanced in use with the Z 7.



Design and ergonomics

◀ The Z 7 looks and feels instantly familiar to Nikon DSLR users. That's because the control set-up is similar to its high-end DSLRs, such as the D850 or D500. If you're thinking of making the switch to mirrorless, a camera like this makes it easy to get going straightaway.

While the camera is smaller than a DSLR, Nikon hasn't been afraid to make the body large enough to still handle well. The handgrip is a good size that's comfortable to hold with heavy lenses, perhaps even your DSLR lenses with an optional adapter. Despite all of this, the Z 7 is just a few millimetres bigger than some of the other models on the market, and it also has the same weather-sealing as the D850 for confident shooting in all weather conditions.



Watch the video accompanying this article at Amateurphotographer.com/NikonZ7video. For more information on the Z system see www.nikon.co.uk.

The political landscape

Don McCullin needs no introduction but this eminent documentary photographer is also passionate about landscape work, as **Amy Davies** discovers

Possibly Britain's greatest living photographer, Don McCullin is a name that will surely be familiar to most, if not all, AP readers. Best known for his harrowing war and conflict photography, McCullin also has a vast wealth of landscape imagery in his archive.

Earlier this year, AP was lucky enough to attend an exclusive talk between McCullin and Martin Parr to a small audience at the Martin Parr Foundation in Bristol.

McCullin stumbled into professional photography almost by accident, but grasped the opportunity to carve out a reputation. 'My father died at the age of 42, and I felt pretty shabby about the way his life had no

meaning. I wanted his name, which is my name, to mean something.'

Of course, McCullin would go on to have a long and successful photography career, the fruits of which are to go on display in a major retrospective at the Tate Britain next year.

McCullin is still working today at 83 – photography has turned out to be an enduring love affair. 'It's got such a grip on me. Yesterday, I went in my darkroom and I made a few pictures. I thought, my god, I'm still being blackmailed by photography, which is supposed to be somebody I love. It's supposed to be enjoyable – but in the end it turns out to be a torment.'

A new book, *The Landscape*, charts McCullin's fascination with

Right: A shot taken in the evening near McCullin's village in Somerset, 2008

Below right: Hadrian's Wall, Northumberland, 2008

Below: The Monumental Arch, Palmyra, Syria, 2018. Much of the ancient city was destroyed by ISIL during the 2015 Syrian civil war



landscape over the past five decades, but it's fair to say that his interest was especially piqued by his decision to move 35 years ago. 'I was in a relationship and I got kicked out. Luckily I had a house in Somerset, so I got in my old Rover in Notting Hill Gate and thundered down to Somerset. I opened a huge case of wine from Berry Bros & Rudd and starting smashing myself up, and kicking the furniture around and feeling sorry for myself.

'When I came through that, I suddenly realised "Why was I being such a fool?" because I was surrounded by the most beautiful countryside in the world. There, in howling blizzards and rain, I suddenly started feeling happy – I felt free and ready to start life all over again.'

For McCullin, photography is clearly very much a form of therapy, an escape from some of the horrors that he's witnessed. 'I've looked at the most horrible things you can imagine in the world. I've looked at men being executed in front of me. So when you're standing in front of





a naked landscape in Somerset – these things never go away. One bounces off the other.’

Indeed, it could be argued that much of McCullin’s landscape work shares a common theme in that he prefers shooting bleak monochrome winter scenes, especially in the locales close to his home. ‘In the summer I’ll get the sunbed out, because I don’t like the skies. I don’t like leaves. When you see a tree naked – it tells you more. Probably like a human being really – when you see a naked tree without foliage, it’s the real thing.’

It’s not just nearby landscapes that McCullin has photographed. One of his big passions is for Roman architecture. ‘We photographers, we need a project; I thought I’d do something on the Romans.’

‘The trouble is, when I was standing there in the great Roman past glories, you know the people who built these incredible cities would have been crushed by falling stone; they would have been starved in the quarries. So when you’re admiring something of great



beauty, you know the price – or you should know the price – of what it cost to put that together.’

It’s easy to assume that shooting landscapes is about as far removed from politics as it’s possible to be for any photographer. McCullin would argue otherwise. ‘I think the landscape is one of the most important things that we can be concerning ourselves with right now. People need homes – and they should have homes. You can’t be holier than thou when it comes

to giving a person a roof over their head. Yet, there’s going to be a huge uproar if you start eating into the green belt. Even the Somerset landscape is political. It’s under threat, so I’m recording it, in its glory. I’m making my mark on it.’

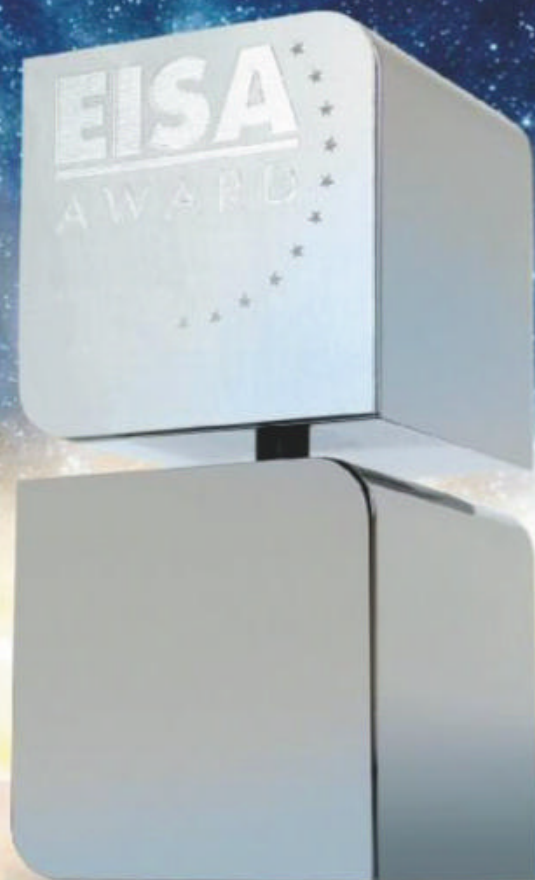
It’s with a great sense of irony that McCullin delivers this summation. ‘I started photography because I was bit of a “thicky” when I was young. I left school at 15 and didn’t have an education. I thought photography would be really good because nobody knows you don’t know anything about anything, all you do is go out and take pictures; it’s not political. But – you know something – everything I’ve done in my life has been political, everything I’ve touched.’

As keen as many of us might be to pigeonhole ourselves into a type of photography – war photographer or landscape photographer – McCullin says he is happy to be known simply as ‘a photographer’. It’s obvious too that after all these years, that stranglehold won’t be loosening its grip any time soon.



The Landscape by Don McCullin is published by Jonathan Cape, and available to buy now for £50. The retrospective exhibition at Tate Britain opens on 5 February 2019.

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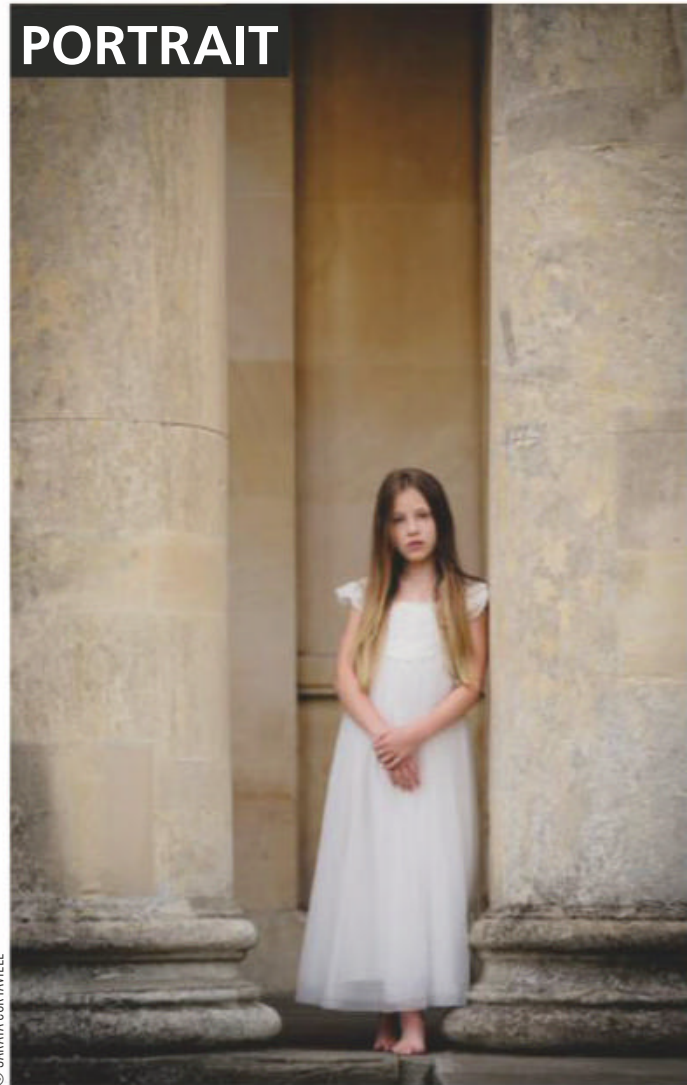
WILDLIFE



© TRACY CALDER

CLOSE-UP

Top tips for 2019



© SARAYA CORTAVILLE

PORTRAIT

LANDSCAPE



© DAVID CLAPP

Throughout the year we always speak to a range of professional photographers to get their top tips for shooting a whole host of subjects. This handy guide collates some of our favourite tips from the past 12 months to inspire your photography in 2019

Landscapes

There are a number of elements to consider for landscapes. Our experts highlight the importance of framing your scene, experimenting with depth of field, timing and filters

1 Lead the eye in

Claire Takacs

www.takacsphoto.com



Framing your image so that a pathway in a garden leads and invites the viewer's eye into the image can be really powerful. It can help viewers imagine themselves being there more clearly and lead them through the garden scene.



2 Near-far

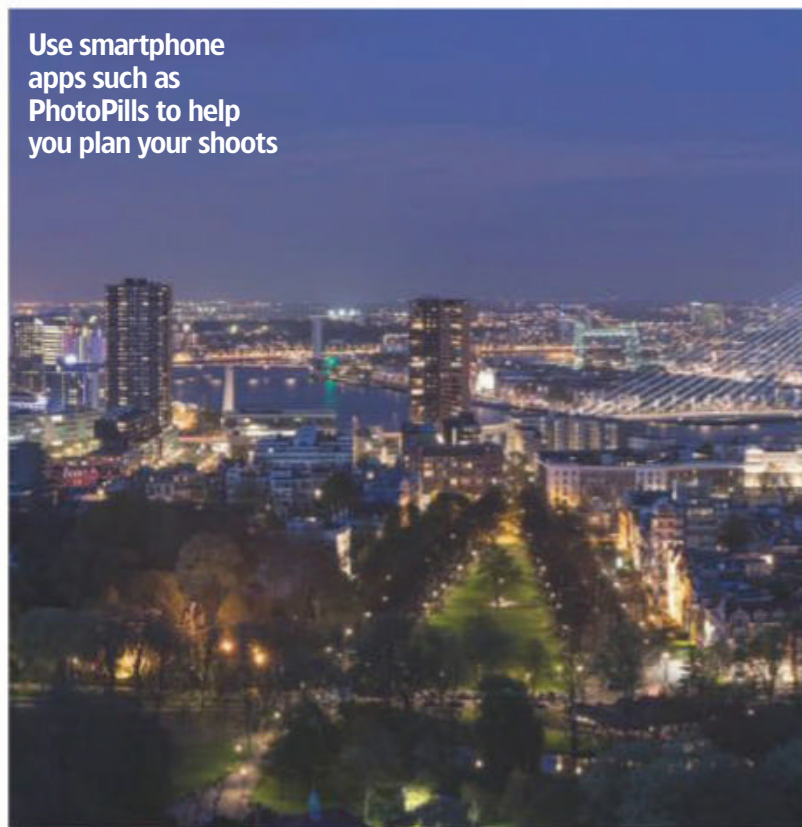
Ian Plant

www.ianplant.com



Juxtaposing a close object with a far object creates depth in a composition and enhances visual interest. This is a favourite technique of landscape photographers and is especially powerful when using a wideangle lens close to a nearby object with stunning, dramatic scenery in the background.

Use smartphone apps such as PhotoPills to help you plan your shoots



3 Coincide your city shoot with a full moon

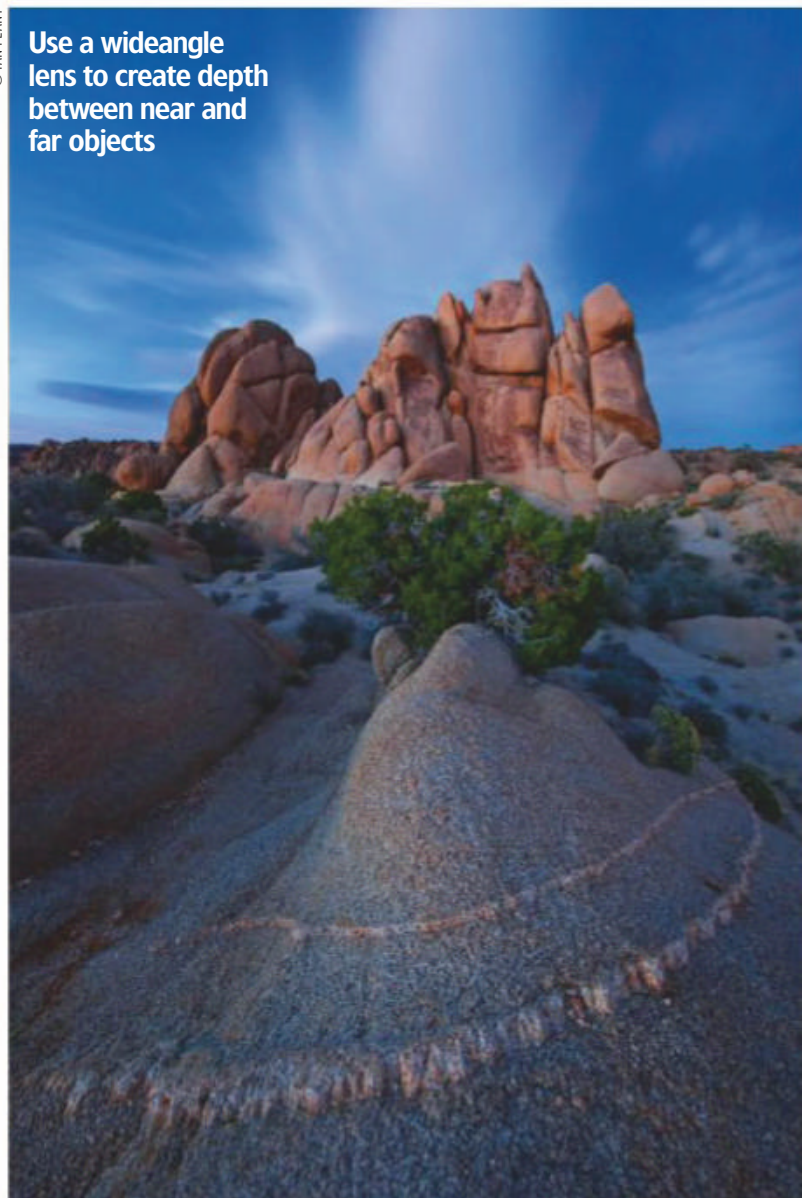
David Clapp

www.davidclapp.co.uk



Nothing looks more beautiful than a full moon rising over the cityscape; so try to plan your angles using a smartphone app such as The Photographer's Ephemeris or PhotoPills. The power of the moon acts like a gigantic flashlight, so the sky never gets truly dark, which helps lift those deep blues and provide a fabulous backdrop.

Use a wideangle lens to create depth between near and far objects





4 Shallow-focus landscapes

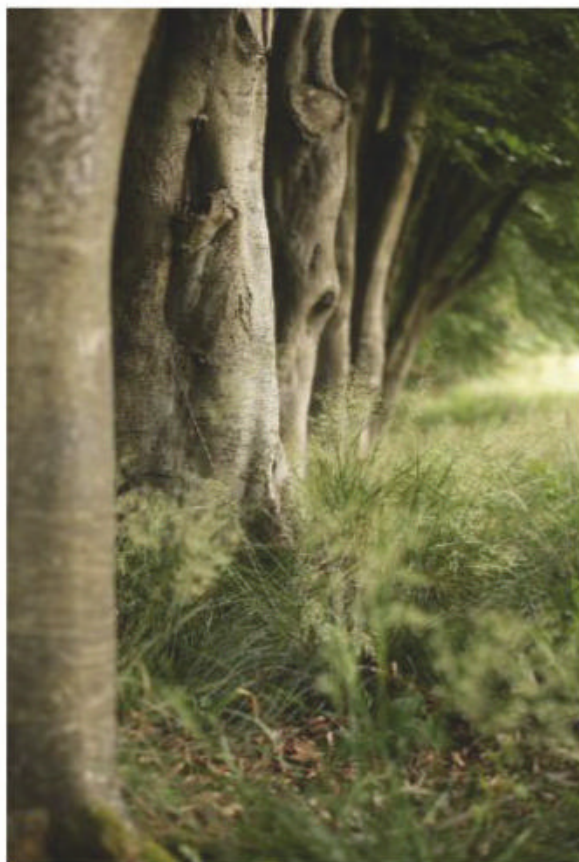
James Paterson

www.patersonphotos.com



A solid stock-exposure setting for landscapes is to use aperture priority at f/16, ISO 100. This way there's usually enough depth of field to ensure front-to-back sharpness, and the low ISO ensures maximum image quality. However, like all stock settings, it shouldn't always be the default. At times f/16 is unnecessarily narrow. When there are no objects too close to the camera, f/8 may suffice. And as a bonus, a mid-range aperture will often be closer to your lens's sweet spot for maximum sharpness. What's more, there could be times when minimising the depth of field results in a more creative image by allowing you to isolate parts of the frame and blur the rest.

© JAMES PATERSON



© JAMES ABBOTT



5 Traffic trails **James Abbott**

www.jamesaphoto.co.uk



Shooting traffic moving through rural environments can help to bring a scene to life and add an element of dynamism. In rural locations traffic is often more sparse than in the city, so it's best to shoot at a time when you know it will be busy. Winnats Pass in the Peak District is relatively quiet, except for roughly an hour between 5 and 6pm when a greater volume of traffic uses this iconic road.

6 Use a polariser **Ross Hoddinott**

www.rosshoddinott.co.uk

Polarising filters allow you to



regulate the effects of polarised light. They saturate clear blue skies

and reduce, or even eliminate, the glare reflecting from glossy or wet petals and leaves from surrounding foliage. They will give your photos some vibrancy. Whether you are shooting a carpet of bluebells or a field of poppies, a polarising filter will really help bring life to your shot. Simply rotate the filter's outer ring until you achieve the level of polarisation and effect you desire.



© ROSS HODDINOTT

Wildlife

Research is essential when it comes to wildlife. Consider your subject, the weather, light, time of day and year, and always think outside the box



© OSCAR DEWHURST

7 Interactions Oscar Dewhurst www.oscardewhurst.com



Young birds can be great photographic subjects because there will be interactions such as feeding between them and their parents. However, it is really important to make sure that you don't disturb them. If the birds start alarm calling then it would be wise to retreat, as your presence is clearly unsettling for them.



© ANN & STEVE TOON

8 Think 'landscape' for wildlife Ann and Steve Toon www.toonphoto.com



Resist the temptation to shoot all your subjects up close on safari just because you can. We often like to pull back and do 'animal-scapes'; showing off 'small' foreground subjects. This works especially well for Africa's iconic big game set against the wonderful scenery or a simple backdrop of a vast sky.

Spray foliage with water the night before a heavy frost is forecast



© DAVID DAVO



© VICTORIA HILLMAN

9 Concentrate on composition Victoria Hillman www.vikspics.com

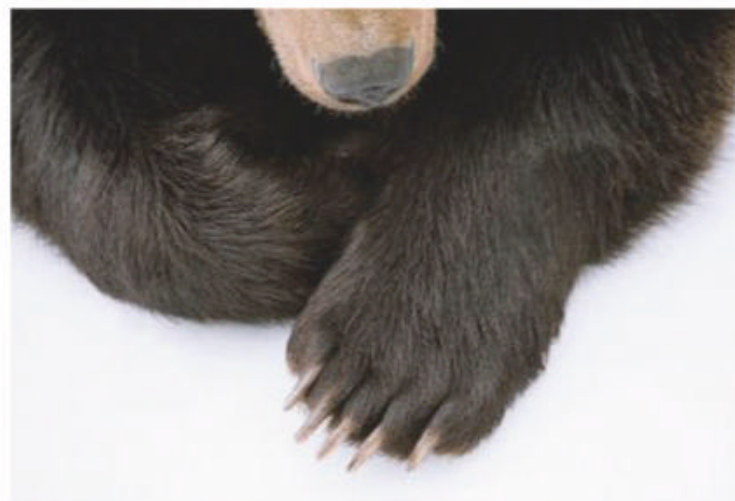


Amphibians and reptiles have beautiful and intense eyes so make them your focal point. Try composing with your subject off-centre for a different perspective, and photograph at eye level. To give your subject more context and create a more complex image that tells a story, look at incorporating the surrounding habitat.

10 Use backlight Ross Hoddinott www.rosshoddinot.co.uk



Backlighting really suits insects, as it tends to highlight their form, detail and intricacy. Low early-morning or late-evening light is perfect for shooting backlit subjects – the light's quality is warmer and softer too. Position yourself carefully, so you sandwich your subject between the light and your camera. TTL metering can be fooled in tricky light, so check your histogram and apply positive exposure compensation if images are underexposed.



© CHRIS WESTON

11 Plan for the weather

David Tipling

www.davidthipling.com



When photographing garden birds, keep an eye on the weather. If snow or frost is forecast ensure your perches or any other props are in place the night before. If you know a heavy frost is on the cards try spraying a perch, as well as any attractive berries or foliage, with water to emphasise the frosty look the next day.

12 Don't take record shots

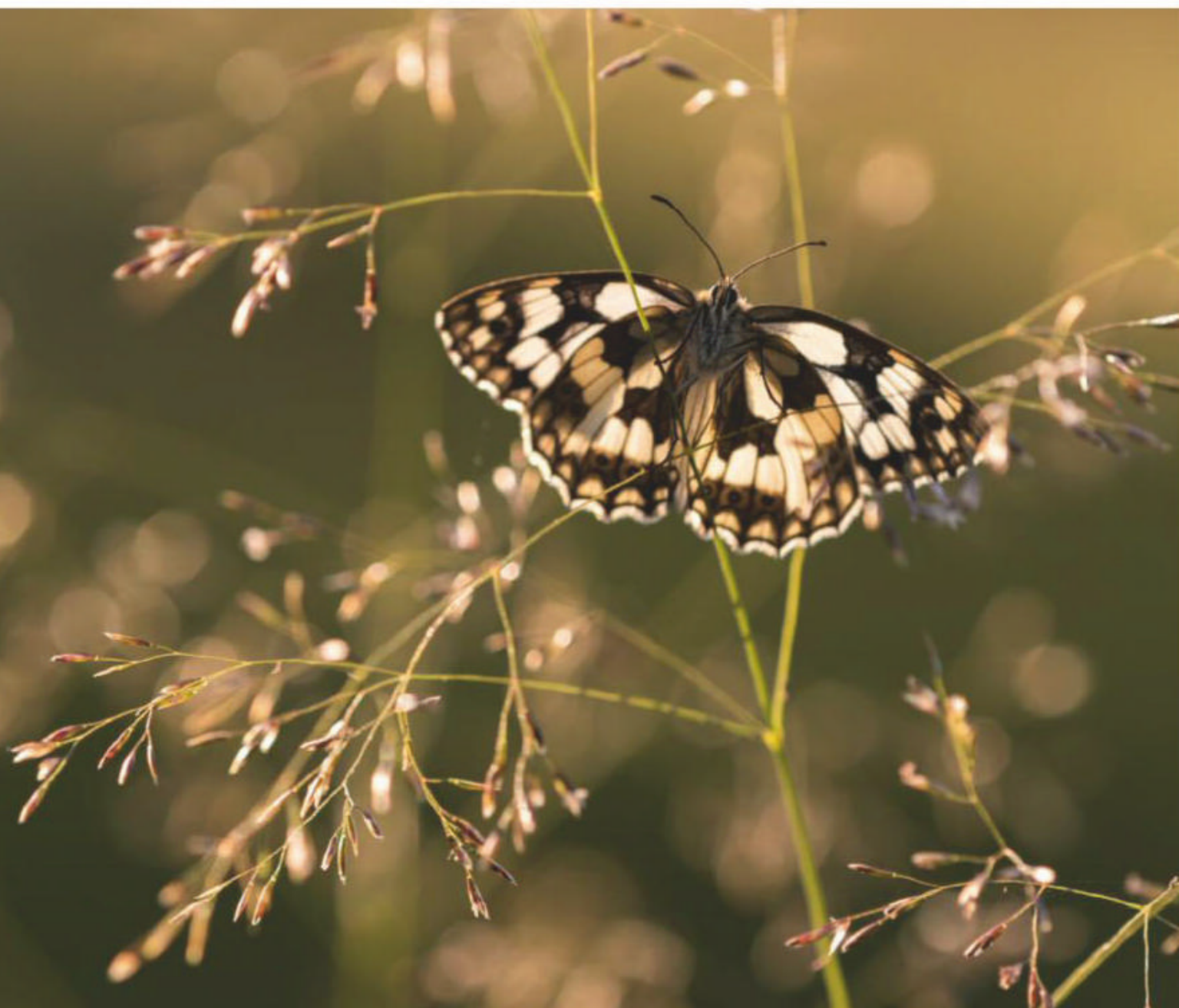
Chris Weston

chrisweston.photography



Before you press the shutter, ask yourself the question, 'How would I caption this image?' If the only answer you can come up with is the species name: a tiger, a bear, an eagle, etc – stop! Wait for a better shot. Avoid the standard record shot and try to say something more about your subject.

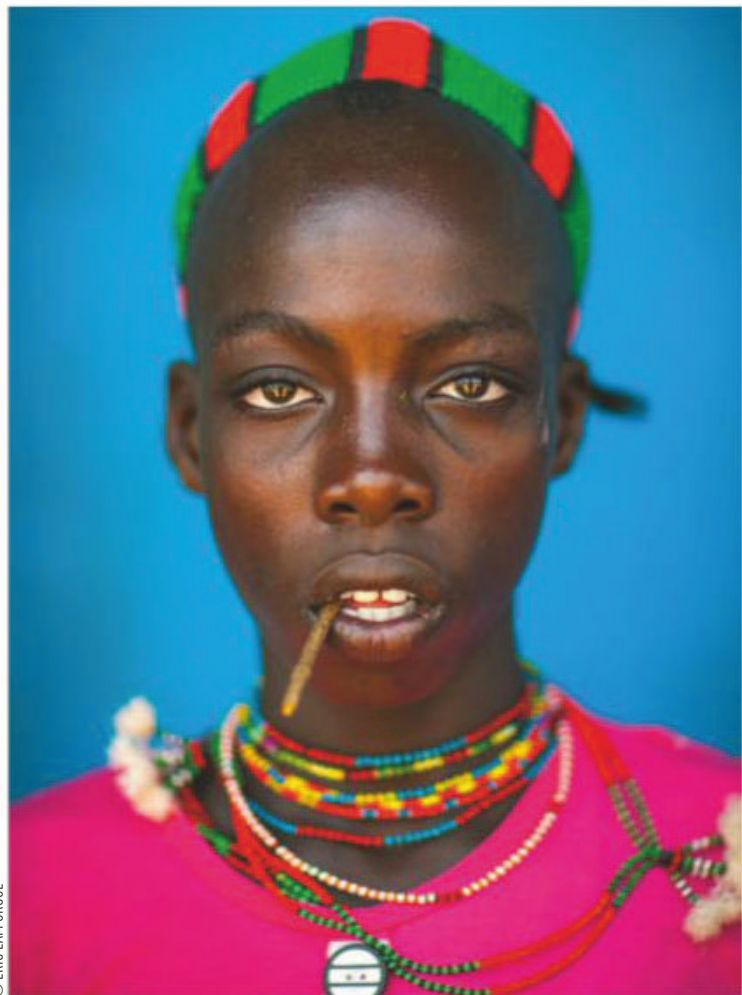
Backlighting particularly suits the translucency of butterflies



© ROSS HODDINOTT

Portraits

Rules are made to be broken. Our experts suggest shooting as wide as possible, blowing highlights and experimenting with mixed lighting



© ERIC LAFFORGUE

13 Shoot at f/1.2 Eric Lafforgue

www.ericlafforgue.com



Don't follow the rules. Try to shoot at f/1.2 if your lens allows it and focus on your subject's eyes. Ask him or her to keep a suitable distance from the background to achieve an attractive blur.

© PETER SEARLE



14 Shoot in the morning Saraya Cortaville

www.saraya-cortaville.co.uk



When I photograph children I advise the parents that the shoot will have a more successful outcome if taken in the morning. Not only will the children be fresh and full of energy (as would the photographer!) but the light will also be more flattering and the locations generally quieter with fewer distractions.



© SARAYA CORTAVILLE

15 Use mixed lighting Peter Searle

www.petersearle.com



To emphasise your subject, light them with a colour that is the opposite of the background. To warm up the background, for example, light your subject with a subtle blue filter. When this is neutralised in post-production, it will make the background appear warm.



© DAVE KAI PIPER

17 Keep lights above eye line

Dave Kai Piper

www.davekaipiper.com



The height of the sun means we always see faces lit from above. As such, we are used to seeing shadows under the eyes, nose and chin. When setting up your lighting, try to replicate how natural light falls, as this is always going to give you the best chance of making an image that people can connect with.

16 Offer a pre-shoot consultation

Sharron Goodyear

www.fabulousbysharrongoodyear.com



Try to build a rapport with your subjects so they feel comfortable. Before my clients arrive at the studio, I have already put them at ease with a pre-shoot consultation where I guide them through what to expect and how much fun they are going to have.

© SHARRON GOODYEAR



© TREVOR YERBURY



18 Don't worry about clipping

James Paterson

www.patersonphotos.com



Clipped shadows or highlights mean that parts of an image will be totally white or black, and therefore completely lacking in detail. This is usually a bad thing, especially if the bright part of a sky is blown out. But photographers can be a little obsessive about detail. Differences in contrast play a very important part in composition. So if it suits the composition to have part of the frame totally white or black in order to complement the detail elsewhere, then this shouldn't be a problem.

19 Use a strong background

Trevor and Faye Yerbury

www.yerburystudio.com



On location we look for several things in a background: texture, solidity, distressed architecture, sand or anything else that we can place a figure in front of. For studio work we commission our own backgrounds. We design each of them ourselves. We have never understood the point of having a background that several other people might own. Our standards are high, though, so this means many are found but few are used.



© JAMES PATERSON

Close-ups

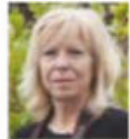
Our experts suggest getting creative with compositions and backdrops and keeping a close eye on the details while watching out for distractions



© COLLEEN SLATER

21 Avoid a black background Colleen Slater

www.colleenslaterphotography.co.uk



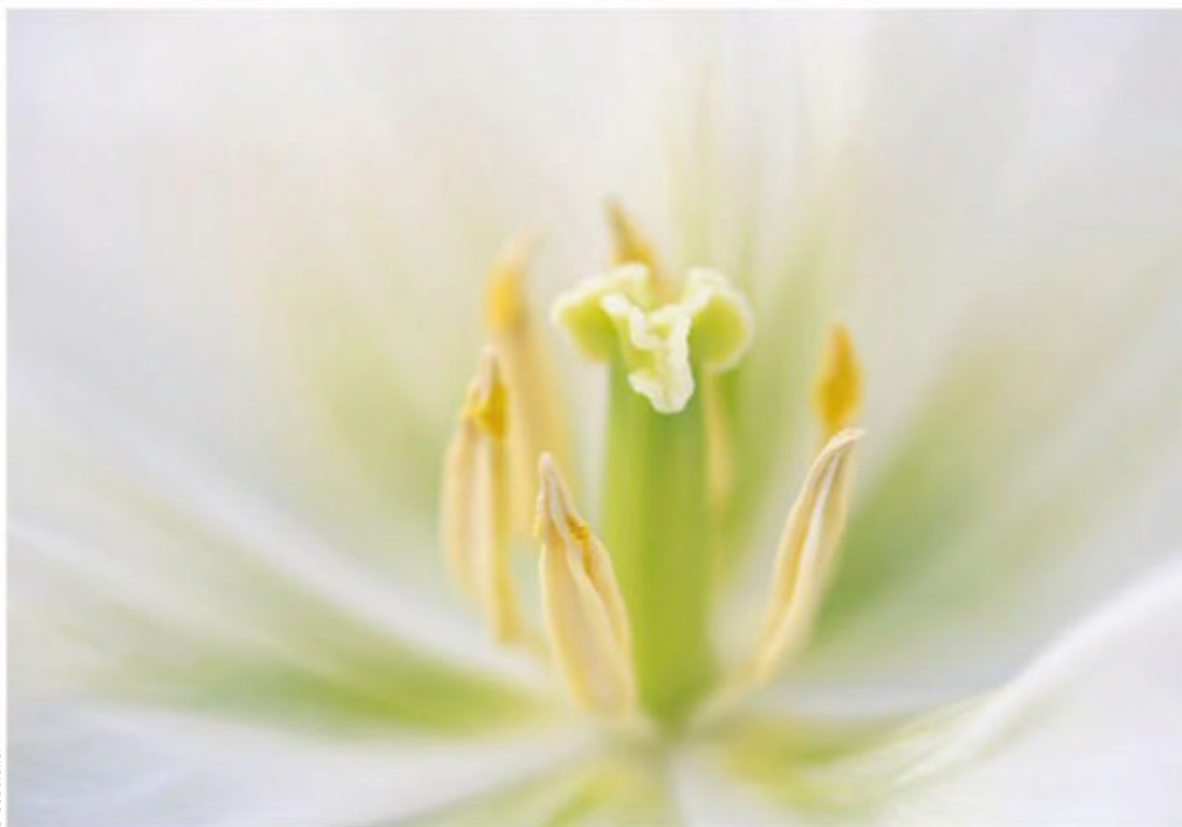
To achieve a natural look when using flash as the only light source, angle a leaf upwards, behind the subject or the petals of a flower in order to create a natural-looking backdrop.

Or shoot up towards a bright sky, which will render as blue, use water as a backdrop or try using a board/fabric close to the subject.



Check the edges of the frame carefully for distractions

© TRACY CALDER



© SUE BISHOP

20 Creative cropping Sue Bishop

www.suebishop.co.uk



Try photographing just a section of a flower, cropping right into it so that the petal edges are cut off. Make sure though that your crop looks definite enough to come across as though it's intentional – if you only crop off a couple of petal tips, it might just look like a mistake. Plus, if you fill the frame with your flower, you won't have to worry about backgrounds.



© MARK BENHAM

22 Check the edges Tracy Calder

www.cupoty.com



Grass, twigs and leaves can sneak into the frame when you're concentrating on the main subject. Most of the time you can crop these out later, but it's good practice to get things right in-camera. Use live view and magnify the focus area. Now pan around the frame, paying particular attention to the edges.

23 It's all in the detail Mark Benham

www.markbenham.co.uk



When it comes to food photography, I like to get close and personal to my subjects, as it can give my shots that special intimacy. The texture of a cabbage leaf is truly wonderful if you really look, while the cracked hands of someone who has worked on the land all their life tells its own story. Take advantage of interesting textures and details, and compose shots in a way that draws in the eye.

Street

For more striking street scenes, let light play an important role in your pictures and experiment with long exposures for creative results



© GETTY/TIM GRIST

24 Shoot at midday James Paterson

www.patersonphotos.com



Midday is thought of as a photographer's no-go zone. The magic hours at sunrise and sunset are the best times to shoot outdoors, so what's the point of going out when the sun is high and the light uninspiring? Midday is certainly a challenging time to shoot, but look for the right pockets of light or angle the subject so that the light from directly above falls on them in a pleasing way; it doesn't have to be siesta time for our cameras.



© ANGELA NICHOLSON

Experiment with long exposures in urban locations

25 Long exposures Angela Nicholson

@AngeNicholson



Long exposures allow you to blur movement of fast and slow-moving subjects. While often associated with landscape photography, long exposures can be fun and rather useful in more urban locations. In busy city scenes, you can blur out people or traffic completely, or record them as a blur to give a sense of a jostling crowd.

26 See the light Damien Demolder

www.damiendemolder.com



Pay attention to light, noting its direction and qualities, and photograph it. Use the contrast in light to make your subject stand out from the scene: a bright subject against a dark background, or a dark subject against a bright background, for example. When you make light part of your subject, your pictures will improve.



Make light part of your subject for more interesting results

© DAMIEN DEMOLDER

Rotolight & mirrorless

a light and versatile combination

Rotolight's innovative LED lights are the perfect partners for mirrorless cameras, whether for stills or video.

Angela Nicholson, who uses them a lot, tells us more

One thing that has become clear in the past couple of years is that mirrorless cameras are here to stay. They've evolved into well-rounded, capable cameras and their combination of small size and superb image quality means they are now used for high-end video and photography. This means more photographers are discovering the benefit of their 'shoot what you see' electronic viewfinders. Being able to see the effect of exposure, white balance and colour settings makes creative photography easier, quicker and more enjoyable.

Rotolight's range of LED lighting complements mirrorless cameras perfectly. A NEO 2 kit for example, is the ultimate lightweight, portable and powerful lighting solution. It produces nice soft light so you can carry a whole studio on your back with no need for bulky modifiers. What's more, because the NEO 2 can produce continuous light, you can see its effect in the viewfinder or on screen. The simple and intuitive controls also allow you to adjust the colour temperature and brightness of the output – which makes getting the lighting right a doddle.

Continuous and flash

Like Rotolight's Anova PRO 2 and AEOS lights, the NEO 2 combines the convenience of continuous lighting with the power of High Speed Sync (HSS) flash. Also, the NEO 2's output increases by up to 500% in flash mode (250% with battery power), and in HSS mode it can sync at shutter speeds up to 1/8000sec. That's the top shutter speed available with the mechanical shutter on high-end cameras like the Canon EOS R, Fujifilm X-T3, Nikon Z 6 and Z 7, Olympus OM-D E-M1 II, Panasonic Lumix G9 and Sony A7 III. It means you can capture action that takes place in the blink of an eye – such as corks popping, water splashing and balloons bursting – as well as wide-aperture portraits. And you don't need to worry about shooting at fast rates because Rotolight LEDs have no recycle time; they're ready when you are, even if you're shooting at 20fps with the likes of the Panasonic G9 or Sony A9.

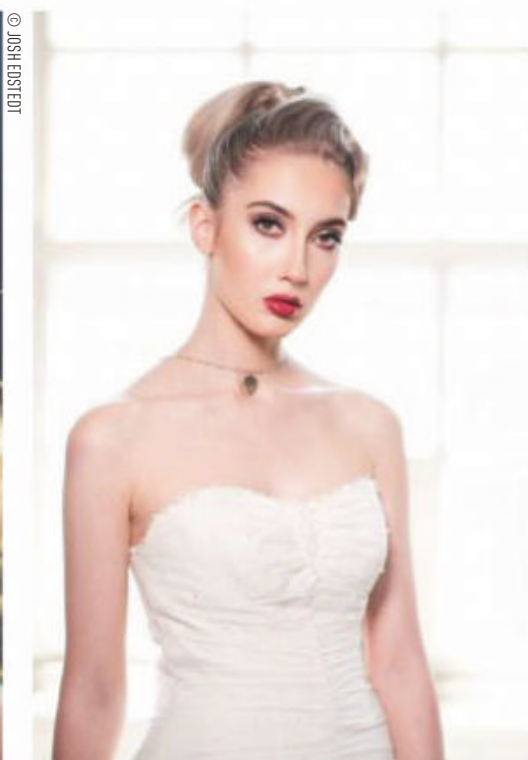
You need a remote trigger to shoot in HSS flash mode and the Rotolight HSS Transmitter by Elinchrom is perfect because the NEO 2, AEOS and Anova PRO 2 have an Elinchrom Skyport HSS wireless flash receiver built in. Helpfully, that remote doesn't just trigger the NEO 2 to fire when you press the shutter release, but you can also use it to adjust the light power and colour temperature

© BRETT FLORENS

© SOLOVIEW PHOTOGRAPHY



Variable brightness and white balance can be adjusted by eye



Beautiful soft lighting can be achieved without the need for bulky softboxes

Here, Solomon Williams used a blue gel from the optional 10 filter pack

of up to 10 lights. So whether you're shooting with continuous light or flash, you can assess the exposure in your camera's viewfinder or on the screen and make an adjustment to the light without moving away from the camera. That's especially handy with multiple light set-ups or when the lights are tucked in hard-to-access areas.



Shoot high speed sync flash with the entire Rotolight range with no recycle time

Shooting in HSS flash mode

Rotolight lights can be used with any camera. However, you need to have the correct Rotolight HSS transmitter (by Elinchrom) for your camera; it's available for Canon, Nikon, Olympus, Panasonic, Sony and Fujifilm. Or you can use external third-party transmitters via the built-in PC sync port. To shoot in HSS mode, put the transmitter in the camera's hotshoe, ensure the NEO 2 is set to Skyport mode and that it and the transmitter are set to the same channel (frequency) and group. Then select the NEO 2's flash mode and set the flash duration to 1/50sec; the light will recalculate the speed if you're using a faster shutter speed. Then turn on the transmitter and select Scan so it can find and connect to the lights. Now you can take wireless control of the Rotolight. If you have a camera like the Fujifilm X-T2, which was launched before the compatible transmitter became available, you need to ensure the firmware is up to date before you can shoot with a transmitter. Then, select 'Flash Function' in the camera menu, set the mode to Manual, and you'll be ready to shoot with flash at 8fps.

A single NEO2 was used to light this twilight portrait



© NIGEL ATHERTON / MODEL: MAXINE HERON

A great partnership

Mirrorless cameras offer some key advantages over DSLRs that dovetail nicely with the Rotolight NEO 2's key features

Small size The NEO 2 is perfectly sized to mount in a camera's hotshoe or on a portable light stand.

Portability The NEO 2 can be powered by mains or 6x AA NiMH or Li-ion batteries.

Electronic viewfinder Constant light takes the guesswork out of exposure and colour temperature.

High shutter speeds HSS flash at up to 1/8000sec.

Fast shooting rates Zero recycle time and no loss of power even at 20fps.

High-end video features Flicker-free constant light and CineSFX Mode for custom lighting effects.



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The launch of Nikon's Z7 was well received at AP



The best of 2018

The past six months may have been dominated by full-frame mirrorless, but there's been plenty more photographic kit to get excited about in 2018.

Nigel Atherton, Michael Topham and Andy Westlake look back on their picks of the year

It's always a risk to infer a long-term trend from a year's worth of data, but even so, it's difficult not to conclude that 2018 marked the point mirrorless decisively took over the photographic market. The numbers don't lie: only four new DSLRs were released all year, compared to 13 mirrorless models. What's more, three of these DSLRs – the Canon EOS 2000D, Nikon D3500 and Pentax K-1 Mark II – are relatively minor updates over their predecessors, while the EOS 4000D is a stripped back, ultra-affordable model. In other words, there's been no innovation in DSLR design. This doubtless reflects the fact that Canon and Nikon diverted most of their attention elsewhere, but it's also emblematic of something we've been saying for a while now – there doesn't seem to be an obvious way for DSLRs to be improved.

Naturally, it was the new, full-frame mirrorless cameras from Canon and Nikon that dominated the headlines, along with Leica, Sigma and Panasonic's joint announcement of

the L-Mount Alliance to build camera and lenses based on Leica's existing technologies. But while Canon's EOS R adopted a distinctly experimental approach, Nikon built its Z 6 and Z 7 to behave as much like miniaturised DSLRs as possible. This sparked predictably polarised responses, and it's fair to say that we liked the Z 7 rather more than the EOS R. But Canon is making it very clear that this is just the beginning, and that photographers hoping for something that looks more like a



A year of advancement in other products as well – H&Y's magnetic filter frames (see page 81)

mirrorless 5D-series camera shouldn't have to wait too long.

In all this excitement, it's perhaps easy to forget that earlier in the year, Sony released the best sub-£2,000 camera we've ever seen, in the shape of the incredibly capable Alpha 7 III. Stepping aside from the full-frame bandwagon, Fujifilm's stellar X-T3 also deserves the plaudits for being quite simply the best APS-C camera yet made. But it's been a quiet year for Micro Four Thirds, with Panasonic clearly consumed by its own upcoming full-frame Lumix S system. As for Olympus, we're hoping for some fireworks to mark the company's centenary in 2019.

Small is beautiful, too

Of course not everyone wants to lug around a big camera all the time, and we've had our hands on some great compacts. We were impressed by the Panasonic Lumix TZ200 with its 15x zoom, and the hugely accomplished, but pricey Sony RX100 VI. Panasonic also gave us a very welcome refresh of its lovely fast-zoom enthusiast model, with the LX100 II bringing higher resolution and a slicker user experience, while Canon somehow shoe-horned an APS-C sensor into its G1 X Mark III.

The headlines of 2018 may have revolved around full frame, but smaller formats bring their own advantages in terms of size, weight and mobility – not to mention cost. You don't need a 24x36mm sensor to take great photos.



Andy Westlake

This year AP's Technical Editor was suitably impressed with Nikon's full-frame mirrorless model, Huawei's latest smartphone camera, a clutch of compacts and a geared head to boot

Nikon Z 7

Rumours of Nikon's entry into the full-frame mirrorless sector have been rumbling for a couple of years, so it wasn't a huge surprise when we were invited to see a new, top-secret camera at the end of July. But what did come as a surprise was just how refined the Z 7 turned out to be. It took three generations for Sony to produce a really top-notch design with the Alpha 7R III; Nikon pretty much matched it the first time around.

So why did I like the Nikon Z 7 so much? Quite simply, it takes essentially the same sensor as the D850 – arguably the best DSLR ever made – and drops it into a body that's considerably smaller and two-thirds the weight. But crucially it gains 5-axis in-body stabilisation, meaning that it's easier to make the most of the massive 45.7-million-pixel resolution in a wider range of conditions, no matter what lens you're using and without having to resort to a tripod. On-chip phase detection results in consistently accurate autofocus, again helping you get sharp images more of the time.

A stunning viewfinder

With the Z 7, you also gain all the benefits of an electronic viewfinder. I know some die-hard DSLR fans will be scoffing right now that nothing can match an optical finder, but hear me out. In reality the Z 7's viewfinder is just as large, bright and detailed as the D850's, but you can also see a real-time preview of your exposure, so you don't have to guess whether you need to override the camera's



metering. What's more you get a truly accurate depth of field preview, unlike with DSLR viewfinders that show unrealistically deep depth of field at large apertures, and get too dark at small apertures. This means that accurate manual focusing becomes really easy, too.

But perhaps the best thing of all about the Z 7 is just how familiar the design looks. It behaves just like a high-end Nikon should, with a set of buttons and dials along with an AF joystick that will be instantly familiar to DSLR users. As the icing on the cake, it gains the firm's best-ever touch interface. Yes there are a few gripes – the single card slot will rule it out for some photographers, and the focus tracking and face detection don't quite match the best of its peers – but it's still a fabulous camera.



Image quality from the P20 Pro is superb

Huawei P20 Pro

Advocates of smartphone photography always like to say that the best camera is the one you have with you. However, as a camera reviewer, I'm always carrying a 'proper' camera of some sort, so I've

never really used the camera on my phone very much. However, that changed when I reviewed the P20 Pro. It's a really clever device that uses three cameras including telephoto and monochrome modules. It also throws in lots of computational photography tricks, such as a remarkable handheld night-shot mode. The image quality is way better than it has any right to be, and while it certainly won't replace a DSLR, it's a brilliant pocket camera that I use far more than those on the various iPhones I owned before.





The Nikon Z 7 uses essentially the same excellent sensor as the Nikon D850



Compact compromises

I'm a sucker for small cameras, and have enjoyed reviewing some excellent zoom compacts over the past year. But it's striking how expensive they've become.

Possibly my favourite to shoot with is the Canon PowerShot G1 X Mark III, an SLR-inspired design with a central viewfinder, fully articulating screen, and a huge set of well-placed external controls. It gives stunning image quality thanks to its 24MP APS-C sensor, but is let down by its 24-72mm equivalent f/2.8-5.6 zoom. I'd want something more ambitious for £1,080. At the other end of the scale, I love the flexibility

offered by the 24-200mm equivalent f/2.8-4 lens on the Sony RX100 VI, along with its pop-up viewfinder and tilting screen. But I don't think I could stomach paying £1,149 for a camera that's so fiddly to use.

Panasonic chipped in with the £729 Lumix TZ200 travel zoom and the £849 LX100 II fast-zoom enthusiast compact. Both are really fine cameras in their own ways, I just wish Panasonic would see fit to put tilting screens on them. Personally, I'd like a small camera with a long zoom lens, articulated screen and a full set of external manual controls. Is that really too much to ask?

Benro GD3WH

It's not often that I rave about a camera support, but Benro's first geared head is an excellent piece of kit that gets pretty much everything right. It's well-made, yet relatively small and light; offers accurate camera adjustment; and uses an Arca Swiss-type quick release clamp. If you're constantly frustrated by the imprecision of conventional 3-way or ball heads, this could be the solution. It's well worth a try for both studio and location work.



Benro's geared head gets it right in so many ways



Michael Topham

AP's Reviews Editor reflects on a year that's seen Sony launch its most affordable full-frame camera, Sigma release a monster of a prime lens and H&Y change the way we work with filters

Sony Alpha 7 III

Where have the last 12 months gone? It feels like only yesterday I was waxing lyrical about the Nikon D850 being the favourite camera I'd used in 2017, yet here we are a year down the line reflecting on the most significant photographic kit to pass through our hands. Though 2018 will be remembered as the year that Canon and Nikon finally got their act together and uncovered their full-frame mirrorless systems to the world, Sony had an exciting start to the year. In February I was one of the first to lay hands on a Sony Alpha 7 III – a model pigeonholed by the manufacturer as their most basic full-frame mirrorless camera. A quick glance over the spec sheet revealed it was anything but, and was being targeted at photographers looking for a general-purpose, highly versatile and more affordable full-frame camera than the mighty A7R III or A9. Pricing information was disclosed at the end of the presentation, and I nearly spurted out my tea when it was announced that it would hit the market at under £2,000. Considering the launch price of the A7R III (£3,199) and A9 (£4,299), I was expecting an RRP of £2,499. By offering it at under £2,000 there was every

chance they'd be able to undercut Canon and Nikon's offerings when they finally showed up, and would continue to tempt serious amateurs and enthusiasts to make the switch to Sony.

A sublime all-rounder

The A7 III excels at a number of things and outputs its 24.2MP full-frame files at a healthy 10fps. Users can confidently push up to ISO 12,800, which combined with its incredibly effective 5-axis image stabilisation system, makes it a strong candidate for low-light shooting. Then there are its dual-card slots, larger battery and well-built feel in the hand, not to mention its incredibly responsive AF system. The advanced image processing and notable AF algorithms it inherits from the Sony A9 provide the speed needed when shooting unpredictable action or sport, plus no other camera manufacturer has yet to better Sony's signature Eye AF mode, which is so effective for portraiture. The A7 III now has stiffer competition, yet continues to provide excellent value for money. It falls into line with what many are willing to pay for an exceptional all-rounder and offers just what serious photographers want in a smaller and lighter body than rival DSLRs.



The lens is every bit as true to being a 'bokeh master' as its nickname suggests

Sigma 105mm f/1.4 DG HSM

I've long been a fan of using fast prime lenses and the two that see regular use in my kit bag are the Sigma 35mm f/1.4 DG HSM Art and Sigma 50mm f/1.4 DG HSM Art. My need for a longer focal length prime has been fulfilled by the superb Canon EF 85mm f/1.4L IS USM, but ever since Sigma announced the 105mm f/1.4 DG HSM Art at the beginning of the year I'll admit I've had a bit of an itch that's needed scratching. With a portrait shoot just days away after its arrival at the AP office, I snapped up the opportunity to review this ninth f/1.4 Sigma Art lens.

Beautiful bokeh

With a front element that has a filter thread size the same as its focal length, Sigma's so-called 'bokeh master' is anything but small and compact. It falls into the wide-aperture, mid-telephoto length category of lenses and at 1.6kg is quite a lump of glass – so much so it even comes equipped with a removable tripod collar. The incredibly fast fall-off in



The Alpha 7 III's responsive autofocus is a great match for subjects that are erratic or fast

focus wide open at f/1.4 requires very precise focusing, but when you nail it you'll create stunning images with gorgeous background blur that really accentuates the subject you're shooting. Impressively, it manages to resolve a similar level of sharpness in the centre of the frame at f/1.4 as it does when it's stopped down to f/11, with the sweet spot between centre and edge sharpness being located around f/5.6-f/8. While it's a fairly niche full-frame lens and won't appeal to everyone, it's right up there as one of the finest performing portrait lenses I've ever laid hands on. It presents an attractive £450 saving over Nikon's AF-S 105mm f/1.4E ED lens and is one of Sigma's Art lenses available in Sony E-mount. You can expect it to make the shortlist for best fixed-focal-length lens at next year's AP Awards.



H&Y magnetic filter frames

Over the last year we've seen a few advances in the way filters are attached and used. H&Y's magnetic filter frames are a simple and effective solution to working faster and more conveniently with the drop-in type of filter you'd usually use with a drop-in filter holder. The magnetic frames are available in 100x100mm or 100x150mm sizes and are designed to form a border around the edge of your glass or resin filter, safeguarding them from grubby finger marks and offering extra protection. The magnetic frame sides then attach to the magnetic strips on H&Y's K-series holder, or if you already happen to own a Lee Filters, Formatt HiTech, or Nisi filter holder, these can be modified cheaply and easily using special holder adapter strips (£15). The magnetic frames come into their own when using long-exposure ND filters such as a



Magnetic filter frames speed up the time it takes to attach/remove filters between shots

Lee Filters Big Stopper. They allow you to remove a filter and reattach it in seconds, plus you can stack filters on top of one another and align them with the markings on your filter holder to create consistent results. These are invaluable for landscape photographers who want a faff-free way of working with filters in the field.



Nigel Atherton

This year the Editor fulfilled his wish to shoot aerial imagery with a drone and found a lighting accessory that he may be unable to live without



DJI Mavic Air

The most fun I've had this year is with something I only got recently and I'm still trying to get to grips with – a DJI Mavic Air drone. I'm lucky in that I live in an area surrounded by miles of downland and coastline, and having long admired some of the beautiful aerial images taken by drones, I decided it was high time I gave it a go myself.

The first thing to report is that drone photography isn't as easy as you might think. I'm still at the stage where I'm terrified I'm going to lose it, so I haven't let it wander very far or very high. I flew it over the sea once and my heart was in my mouth the whole time. One of

the problems is remembering that left is left and right is right only if the drone is facing forwards. If it's pointing in another direction then left is anyone's guess.

The DJI Mavic Air is a lot more complex than I was expecting, with loads of intelligent fly modes that I'm still exploring. Most of the functionality is controlled within the excellent and intuitive DJI Go iPhone app. You can just use your phone on its own to control the drone or slide into the remote, which gives you physical joysticks, bigger antennae and its own battery. When folded down the Air goes into a tiny shell case that fits in a corner of my camera bag, but I tend to carry it fully assembled in an old Lowepro backpack, into which it fits like a glove.

Rotolight NEO 2

One accessory I've used a lot this year is the baby Rotolight. I've never loved flashguns, so the idea of a continuous light source that's portable, and offers dial-in colour-temperature adjustment, has got to be a winner. It may not be as bright as flash but for portraits, which I tend to shoot at wide apertures, it's bright enough, especially since you can happily shoot at ISO 800 or 1600 nowadays without sweating about noise.

There is a flash mode if you require extra power, with no recycle time, but I haven't needed it yet. If there's a downside it's that being small, the light can be a bit hard. The foldable mini softbox helps, and I have, on occasion (when I have forgotten the softbox) used tissues or bubble wrap over the front, which also works.





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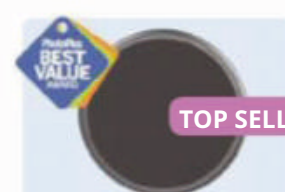
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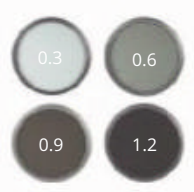
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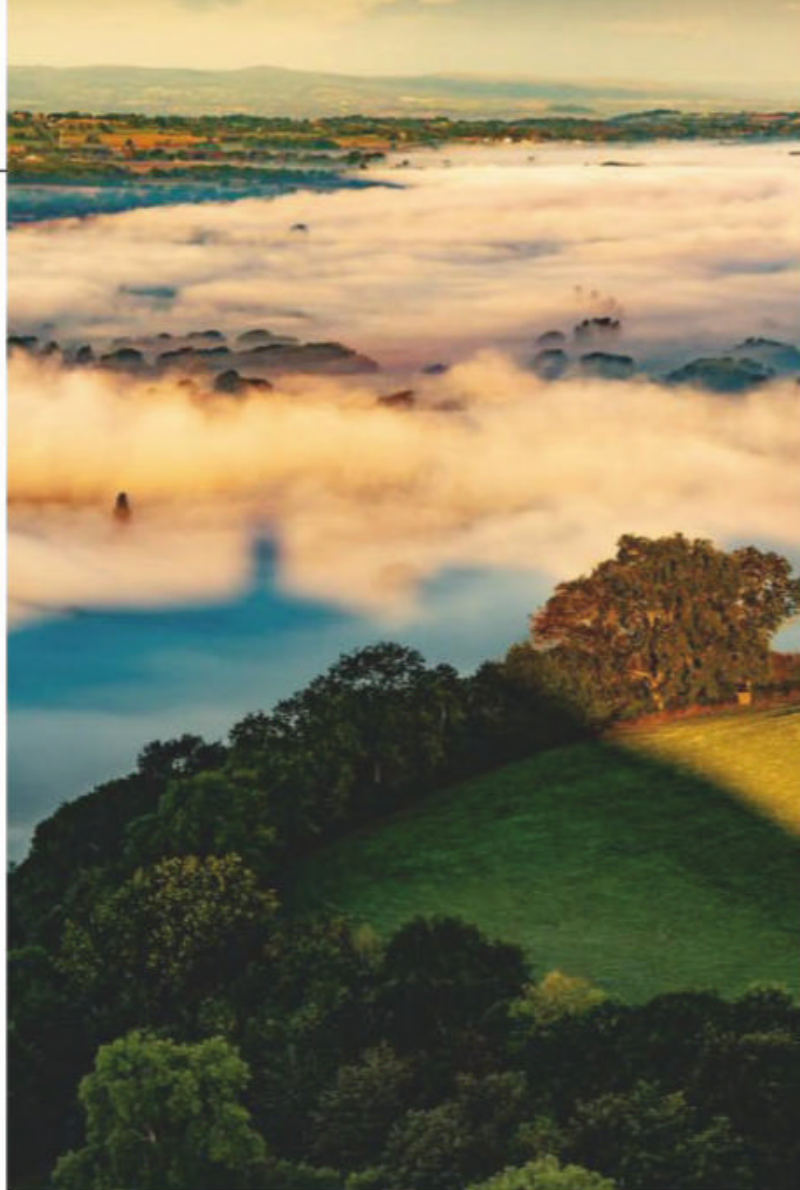
Christopher Sparrow ▼

During the recent Black Friday sale I snapped up the **Fujifilm X-A3** with the 16-50mm lens for £220 for my wife. It's a great little camera – fast autofocus, detailed images, and easy to use but with a lot of manual controls. It looks smart too. The price has shot back up again, so if you think Black Friday is just a lot of old crap being sold off cheap, I'd advise you to think again.



Adrian Gray ▲

I didn't buy much photo gear this year, so it is easy to pin down my best buy. I spent a whole £10 on a **Coronet 'Portrait Lens'** box camera, and a VP Twin with the most deliciously camp camera case you have ever seen!



Readers' favourite kit of the year

We asked our discerning readers to let us know their best buys over the past year

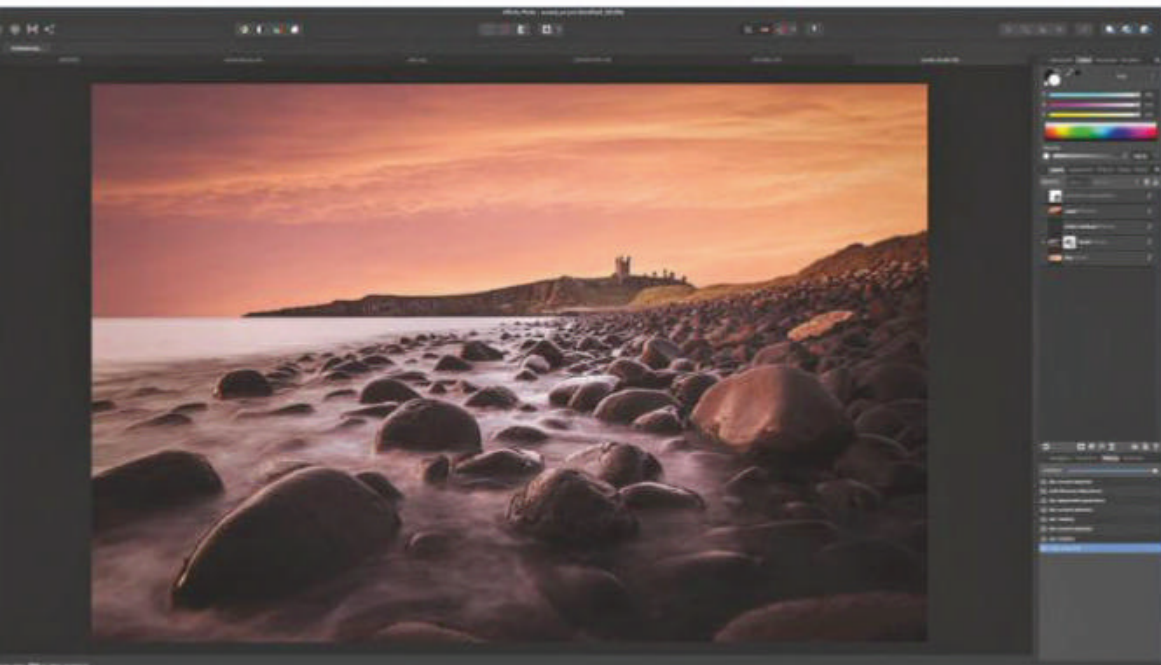


Frank West

I got tired of the monthly cost of a Photoshop and Lightroom subscription, so decided to give **Serif Affinity Photo** a go after reading the review in AP (AP 4 August). I'm very happy with it as I don't need to do complicated stuff involving masks and gradients and the rest. This software enables me to edit my pictures the way I like, and call me old-fashioned, but I actually *own* it too.

Dan Athey ▲

A fully functioning lens for around £80 that you can also use as a body cap? Yes please. This **Olympus Bodycap Lens 9mm 1:8** fisheye lens takes a bit of getting used to, but set the focus to infinity and you can get some surprisingly good results with Micro Four Thirds cameras. 'Proper' fisheye lenses are quite pricey if you don't use them that often, so this does the job for me.





Michelle Cowbourne is able to produce great shots with her Olympus PEN-F



◀ Michelle Cowbourne

I started with a clunky, cheap and cheerful Pentax DSLR but the **Olympus PEN-F** I got this year on a friend's recommendation feels like a much more sophisticated camera, and it looks great. I am now totally comfortable with focus peaking for landscapes, and the camera delivers great images, particularly with that sharp and compact lens.

© MICHELLE COWBOURNE



◀ Chester Wiley

Because I'm happy with the hardware I already have, my best buy this year has been my continued **AP subscription**. But if I had lots of spare cash, a nice Pentax K-1 would be very tempting. Not all your readers have the funds, or the need, to buy new stuff every year (but perhaps best not to tell the manufacturers who advertise all the expensive new stuff).

Jeff Johnson ▶

Back in April, I saw a **Canon F-1** with the 28mm f/2.8 lens for sale for a shade over £80 including delivery. I thought this was a great price for a classic professional film camera – something that's a good solid lump of engineering. The camera has been great; I used to have a problem with my kitchen door blowing shut when the windows were open, and since I bought the Canon the door hasn't budged!

© JEFF JOHNSON



◀ Katie Bootes

My best buy of 2018 was a pre-owned **Sigma 105mm F2.8 OS Macro** lens from Harrison Cameras. I got it for £250 and it has quickly become my go-to lens. It's opened me up to the world of macro and portraiture and everything else is captured beautifully by it. I would 100% recommend this lens to anyone considering it.

'I got it for £250 and it has become my go-to lens. It's opened me up to the world of macro'

Ian Shaw ▶

As a diehard full-frame DSLR user, the best kit I purchased this year was a **Fujifilm X-T2** and 18-55mm f/2.8-4 lens. This camera has made me re-evaluate my photography and approach it differently. Feeling like a beginner again can be a great learning tool.



Ian Shaw has been inspired in his photography by buying a Fujifilm X-T2

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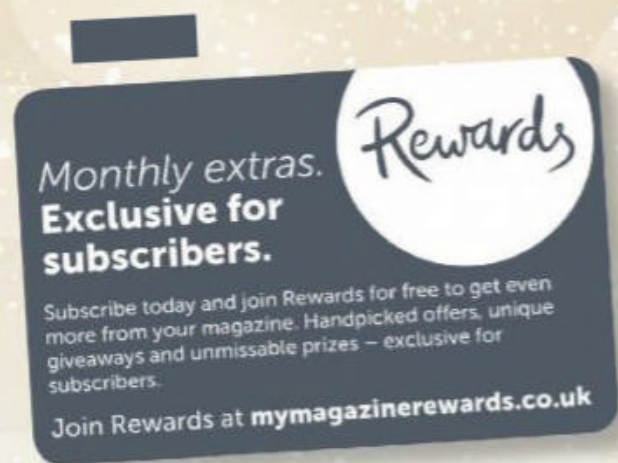
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Dear Santa...

AP's Technical Editor **Andy Westlake** puts together a wishlist for the new cameras and features we'd love to see appear in 2019

In last year's Christmas issue, we thought it would be fun to publish our hopes and predictions about what camera companies might introduce in 2018. We carefully studied trends and timelines, and worked out which new models appeared to be due from each manufacturer, and when. We then thought hard about the features we'd like to see in each, and diligently put forward our predictions. At the time we were pretty confident we'd see the majority of the listed cameras appear in one form or another, although a few

were deliberately speculative. So how did we do? Well, it turns out that we were almost completely wrong!

Looking back on last year's article, of the 13 models we predicted, only four appeared. Of these, the Panasonic Lumix GX9 turned out to be more like an upgraded GX80 than an improved GX8, while the Lumix TZ200 simply went for a bigger viewfinder and a longer zoom range, rather than the more enthusiast-friendly design we'd hoped for. Likewise, Sony opted for a considerably longer zoom range in the Sony

RX100 VI, and did little to improve its much-criticised handling. The only prediction we came close to getting right was the Sony Alpha 7 III, but given that the Alpha 7R III had just appeared, this wasn't exactly a Nostradamus-level achievement.

With a success rate of less than 8%, most rational human beings would call it a day. But undaunted, here I am, at it again. I'm not going to parrot last year's predictions, although I'll be surprised if some of those don't finally appear in 2019, including the Canon EOS 7D Mark III, Fujifilm X100V, Nikon D760 and Olympus OM-D E-M5 Mark III. But this time around I'm skewing the emphasis more towards concepts I'd like to see, rather than those I genuinely expect to be produced.





Canon's G5 X design would make a great superzoom

Canon PowerShot G5 X Mark II

Surely this is the perfect design for a high-end travelzoom?

CANON'S original G5 X was introduced back in 2015. It placed the guts of the firm's well-received G7 X, including a large-aperture 24-100mm equivalent f/1.8-2.8 zoom and a 20.2MP 1-inch type sensor, into a compact SLR-like body with a centrally mounted electronic viewfinder and fully articulated screen. We loved the design, which handles much better than almost any other fixed-zoom compact, but were a little disappointed by its sluggish performance. We're even more disappointed that the camera hasn't been updated to Mark II standard, like the smaller G7 X and G9 X designs.

Since then, Canon has also come out with the excellent G1 X Mark III, which uses the G5 X's body design coupled with a larger APS-C sensor and a short 24-72mm equivalent f/2.8-5.6 zoom. So is there space in its line-up for Canon to introduce a G5 X Mark II without treading on that model's toes? Using the same lens as before would give it a longer zoom than the G1 X Mark III, along with similar theoretical low-light and background-blur capabilities. So there's a real risk that a direct Mark II update of the G5 X would essentially kill sales of the firm's flagship compact.

An enthusiast travelzoom

One solution for Canon would be to make a camera type that's rarely been attempted: a pocketable superzoom with a design to suit enthusiast photographers. This is a concept I'd really like to see. At the moment if you want a long zoom, you either have to put up with a fiddly control layout like the Panasonic TZ or Sony RX100 series cameras, or buy a bulky bridge-type camera. So I'd love to see Canon take the G5 X and update it with a 24-300mm equivalent f/2.8-5.6 zoom, while still keeping the dimensions reasonably small. This would be pretty much my perfect travel camera.



Fujifilm's rangefinder-style flagship needs a tilting screen

Fujifilm X-Pro3

This unique faux-rangefinder has one obvious flaw

FUJIFILM has done more than any other firm to produce a genuinely high-end APS-C camera system. While other companies have tended to view the 'cropped sensor' as little more than a stepping-stone to full-frame, Fujifilm understands that it's a completely viable format in its own right. Indeed a well-designed APS-C system is capable of providing an excellent compromise between overall system size, image quality and price. Full-frame mirrorless may be the flavour of the month, but with its latest cameras such as the X-T3 and its excellent X-mount lens range, Fujifilm is offering a genuinely credible alternative.

The firm was particularly busy in 2018, adding four new cameras and four lenses to its X system. As a result, the oldest model left in its range is the X-Pro2, which will celebrate its third birthday in January. It feels like time for an update, most obviously by dropping-in the X-T3's updated 26.1MP sensor.

Don't forget the screen

Fujifilm has always seen its X-Pro models as being decidedly viewfinder-centric, owing to their unique hybrid optical/electronic finder design. As a result, the firm has kept the rear screen fixed. But that situation is surely due a change, given that the rangefinder-style form factor is also perfect for many types of photography where unobtrusive shooting is a benefit such as portraiture and street. So please Fujifilm, rather than just the predictable higher resolution, faster shooting and upgraded autofocus, could you also give us a tilting screen?

As a decidedly more left-field suggestion, I'd also love to see a black & white-dedicated variant of the X-Pro3, in much the same vein as the Leica M Monochrom. This may sound unnecessary, but the fact is that the X-Pro begs to be shot in mono, and removing the Bayer colour filter array from the sensor delivers higher sensitivity, increased resolution and improved tonality. I'm not going to be holding my breath, though.



This would be a perfect basis for a mirrorless model

Leica QL

A rangefinder-style L-mount camera would go down a treat

IF YOU'VE been following the camera market in the second half of 2018, you'll know that full-frame mirrorless is currently the most fashionable of trends. Canon and Nikon have jumped into the fray to compete with trail-blazer Sony, while Leica has teamed up with Panasonic and Sigma to make cameras and lenses based on the firm's existing mount. Indeed, with three companies onboard, each with distinctly individual characters, this L-Mount Alliance has the potential to produce some of the most interesting designs.

We've already seen a full-frame mirrorless from Leica, of course, with its SL (Typ 601) featuring a chunky SLR-like design with a huge viewfinder and an unusual, pared-back control layout. But with the L mount now potentially becoming a much more mainstream option, what should future Leica models look like?

Like many others, I've always wanted to see an interchangeable-lens variant of the Leica Q. This gorgeous full-frame fixed-lens compact is inspired by the firm's traditional M-series rangefinders, but applies a modern twist. Unfortunately Leica seems intent on not making an interchangeable-lens version, for fear that it would look too much like an electronic M, devaluing the firm's most iconic brand. But I just don't understand this thinking: if anything, an interchangeable-lens 'Leica QL' fitted with an L mount could act as a gateway drug to the M system.

But it's not going to happen

Sadly, from all my conversations with Leica representatives, I'm pretty sure this isn't going to happen, no matter how often we might ask. But perhaps a more likely alternative might be a full-frame version of the lovely APS-C format Leica CL, with its masterfully stripped-back design. Extra Brownie points could be earned by including a version of the Leica TL2's stunning touch interface, which is still the best we've seen on any camera.



Might there be a more affordable APS-C version of the Nikon Z?

Nikon Z 50

Despite the full-frame hype, APS-C still has a lot to offer

FOR ALL the hoopla around Nikon's new full-frame mirrorless system, there's one important point that's barely been discussed. The most 'affordable' of its new cameras is the Nikon Z 6, which will set you back £2,100 for the body alone, before you even think about buying a native lens or two. If mirrorless really is the future, and SLRs are on the way out, that's never going to be within reach of photographers making the first step up from shooting with a smartphone. But without appealing to such people, how can the company attract the new blood it'll always need?

The answer is pretty obvious: by producing a much cheaper offering with an APS-C (or in Nikon-speak, DX) sensor. After all, Sony has its Alpha 6000-series models and Canon has its EOS M range. Surely Nikon has to produce something along the same lines, and do so sooner rather than later?

This brings us to another of the lesser-considered points of the Z system. Nikon claims that its large 55mm mount diameter facilitates the design of faster lenses. But Sony has countered this by saying that its E-mount can easily cater for f/1.4 primes, whereas Nikon's Z mount limits the prospects for small camera designs. Who is right? I suspect it's six of one, half-a-dozen of the other; Nikon should be capable of making just as small a camera as the Canon EOS 200D, with its 54mm-diameter EF mount.

DX mirrorless

I'd like to see Nikon make a Z-mount APS-C model to go head-to-head with the likes of the Fujifilm X-T20 and Olympus OM-D E-M10 III, which I consider to be the most attractive models of their type. It needs to be compact and tactile, with twin control dials, a decent viewfinder and a tilting touchscreen, but ideally hit a price around £700 complete with a basic kit zoom. This would bring Nikon mirrorless within reach of the kind of budding enthusiasts who could well go on to become lifelong customers.



What might Olympus have to offer in its centenary year?

Olympus OM-D EM-1 Mark III

Could computational photography rescue MFT?

ON 12 October 1919, in the Shinjuku district of Tokyo in Japan, the Takachiho Seisakusho company was founded. In 1921, it introduced the Olympus label for its optical products, and in 1949 changed its name outright to Olympus Optical Co Ltd. Thus was born one of the best-loved brands in photography.

This, of course, means that 2019 will mark Olympus's centenary. It probably explains why 2018 has been a quiet year for the firm, with just the entry-level PEN E-PL9 being released. Quiet spells like this usually indicate feverish activity behind the scenes.

Last year we hoped for an OM-D E-M5 Mark III, and I'm guessing it'll be the next model to arrive, in time for the CP+ 2019 trade show in Yokohama in February. Then in October, to celebrate the centenary itself, it would be time for a new flagship: the OM-D E-M1 Mark III.

Image quality is key

The E-M1 Mark II is a staggeringly good camera, and it's difficult to see how Olympus might improve it. Adding an AF joystick is pretty much essential, and it would be great to have easier access to the camera's more advanced features. But the biggest issue the company needs to address is the image-quality disadvantage of the smaller sensor. Using a back-illuminated design to capture more light would be one solution, as would be the ability to use lower native sensitivities than ISO 200. However the most radical solution would be to implement the kind of multi-exposure computational-photography techniques seen on the latest smartphones, that can radically improve the image quality. In other words, the much-anticipated handheld high-resolution multi-shot mode.

Of course, I would also love to see a full-frame model that looks like an OM-4Ti. Sadly, Olympus is adamant that this won't happen. But we can still dream.



Could Panasonic make an entry-level full-frame camera?

Panasonic Lumix DC-S10

The L-Mount Alliance needs a camera with mass appeal

UNUSUALLY, we know exactly what Panasonic's next cameras are slated to be. The much-vaunted Lumix S1 and S1R will be the firm's first products in the L-Mount Alliance that it has formed with Sigma and Leica. These full-frame mirrorless cameras will share the same body design, but feature 24MP and 47MP sensors, respectively.

Of course, exciting as the move to full-frame is, many of the firm's existing users will be looking for a sign that it's still fully committed to the Micro Four Thirds format. Here an update to the excellent mid-range Lumix G80 would be a great statement of intent, with this new 'G90' ideally borrowing some of the improvements found in the G9, including uprated autofocus and the addition of an AF joystick. This would freshen up what's already one of the most capable cameras at its price point.

However, keeping its existing customers sweet isn't Panasonic's only problem. For the L-Mount Alliance to really take off, it needs a relatively affordable camera in the sub-£2,000 price bracket. It's difficult to see either Leica or Sigma producing such a thing, so the onus is on Panasonic. At this point you're probably thinking that the 24MP Lumix S1 is exactly this camera, but everything I've been told by Panasonic indicates that it's going to be a considerably more pro-oriented body, with extreme robustness and durability, and therefore a rather higher price.

Entry-level full-frame

One solution would be to make an enthusiast-focused 'Lumix S10' with exactly the same approach as the putative G90, sharing much the same body design but gaining an L mount and 24MP full-frame sensor. So we'd be looking for a well-featured, SLR-style model with a decent EVF and a fully articulated screen in a dust- and splash-proof body.



Could we see new full-frame Pentax cameras in 2019?

Pentax K-02

K-mount fans will be looking for reasons to keep the faith

SADLY, there's not been a lot for Pentax fans to celebrate in 2018. The K-1 Mark II was a relatively minor update to its fine flagship DSLR, and while the high-end Pentax FA* 50mm f/1.4 SDM AW announced back in 2017 is finally on sale, its £1,200 price point is £300 higher than the Tokina Opera 50mm f/1.4, the optical design of which it appears to share.

As with Olympus, though, this year's apparent inactivity may be something of a smokescreen. Because 2019 will mark the centenary of the foundation of the firm that went on to become the Asahi Optical Co Ltd and later the Pentax Corporation, before it was acquired by Ricoh in 2011. Hopefully the current owners will deliver some suitably attractive new products to celebrate this momentous birthday and prevent the demise of this much-loved brand.

Last year we asked for an affordable full-frame 'Pentax K-2', and we'd still love to see such a camera. This would be a lighter, simpler version of the K-1 Mark II, perhaps using a design more like the mid-range APS-C Pentax KP, and pitched around the £1,400 price point. It would be great for loyal Pentax users who still own a treasured collection of film-era lenses.

A vintage lens vehicle

The snag, though, is that old lenses without any electronics don't work very well even on the K-1 Mark II, requiring manual exposure and stop-down metering. But one solution to this would be to make another camera, using broadly the same body design as the 'K-2' but without a mirror, and using an electronic, rather than optical viewfinder. Experience has shown us that old manual-focus lenses can work really well on mirrorless bodies, with accurate focusing and metering.

This wouldn't be the first Pentax K-mount mirrorless camera – that was the strange, boxy K-01 from 2012. But modern technologies and a more conventional design could make the concept worth revisiting.



Sigma's new cameras will no longer use its SD mount

Sigma L-1

Sigma's full-frame mirrorless is unlikely to be conventional

AS WITH Panasonic, Sigma has already publicly declared its hand for 2019. It's planning on making a full-frame mirrorless camera using its unique Foveon triple-layer sensor technology, coupled with the Leica L mount. But while Panasonic has shown essentially finalised mock-ups of its upcoming Lumix S1, we know nothing about how Sigma's new model will look. Given the radically unconventional designs of its recent cameras, in particular the interchangeable-lens SD Quattro and the DP Quattro family of fixed-lens compacts, perhaps the only thing we can really expect is to be surprised.

Logically, however, we might expect Sigma to use its existing mirrorless SD Quattro design as the basis for its latest model. There'd be no need for the long tube-like protuberance that holds the lens mount, though, because the L mount sits much closer to the sensor than Sigma's old SD mount, which was originally designed for 35mm film SLRs. The reminder of the camera's design may look odd, but I found it works reasonably well. Having said that, it offers no clear advantage over a conventional SLR shape either.

Keeping it steady

All previous current Foveon sensors have given extraordinary detail and colour gradation at low ISO, but rapidly deteriorated in terms of overall image quality as the sensitivity is raised. Assuming no great technological breakthrough in the full-frame version, this means that the feature I'd most like Sigma to add is in-body stabilisation. This would help photographers continue to work at low ISOs for longer without needing a tripod. It would also enable the firm to make a good range of sharp prime lenses without having to worry about including optical stabilisation.

I'd also love to see Sigma make a foray into APS-C, and produce a small L-mount body with a Foveon sensor that would be able to use its excellent little DN prime lenses.



Sony's APS-C range is in serious need of a body-design update

Sony Alpha 7000

An SLR-style APS-C mirrorless body could be on the cards

VISIT the internet rumour sites and you'll find that one of the most wished-for new cameras is a high-end, SLR-shaped Sony mirrorless camera with an APS-C sensor. Sometimes dubbed the 'mini-A9', the hope is that such a camera might place the impressive high-speed shooting and autofocus performance of the Alpha 6500 into a camera with considerably better handling. This would make the overall package much more competitive with high-end crop-sensor cameras such as the Fujifilm X-T3, Olympus OM-D E-M1 Mark II and Panasonic Lumix G9, all of which are considerably more pleasant to use than the A6500.

So what might such a camera look like? The A9 is a good starting point, with its AF-area selection joystick and dedicated drive and focus mode dials providing a much quicker control paradigm for action shooters, particularly when compared to the A6000-series approach of using onscreen controls. But I suspect we'd need to accept a smaller, lower-resolution 2.36-million-dot viewfinder compared to the A9's 3.69-million-dot unit to hit a sensible price point.

Size isn't everything

I'd also like to see Sony take on board some of the feedback about the A7 series. A larger handgrip would be great, for use with telephoto lenses such as the stunning FE 100-400mm f/4.5-5.6 GM. As Nikon has shown with the Z 6 / Z 7 design, adding a few millimetres in width and height can bring a significant improvement to handling without sacrificing the 'small camera' concept. Sony is still convinced that the tiny size of its bodies brings it a competitive advantage, but while that's true in comparison to DSLRs, it's not a decisive advantage compared to other mirrorless designs. Other welcome features would include a more flexible screen design that's useful when shooting in portrait format, and a properly integrated touch interface.

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1 True or false: Zeiss lenses are named after various species of owl, in recognition of their excellent eyesight.

2 Which is larger, the 1-inch type sensor used in many compact cameras, or the Four Thirds sensor used in Micro Four Thirds mirrorless models?

3 Which of these does not denote lenses for APS format SLRs: CS, Di, DT, DX or IX?

4 From where do Lubitel TLRs originate?
a China
b Korea
c Russia

5 True or false: ISO stands for the International Standards Organisation.

6 Which British camera maker produced the Selfix cameras that used 120 film?
a Corfield
b Ensign
c Wray

7 Which company made the first SLR capable of video recording?
a Canon
b Nikon
c Panasonic

8 Who was first to use in-body image stabilisation?
a Minolta
b Olympus
c Pentax

9 A 1973 Paul Simon song was named after which type of film?

10 Who played a photographer in the Hitchcock film *Rear Window*?

11 Who shot the iconic *Queen II* album cover photo that went on to inspire the *Bohemian Rhapsody* video?
a Terry O'Neill
b Mick Rock
c Gered Mankowitz

12 Federica Belli won which prestigious photography title back in July?

13 Which 35mm colour film did Kodak reintroduce in 2018?

15 Who was the official photographer at Prince Harry and Meghan Markle's wedding?
a Rankin
b Mario Testino
c Alexi Lubomirski

16 How did John and Thomas Knoll revolutionise photography in 1990?

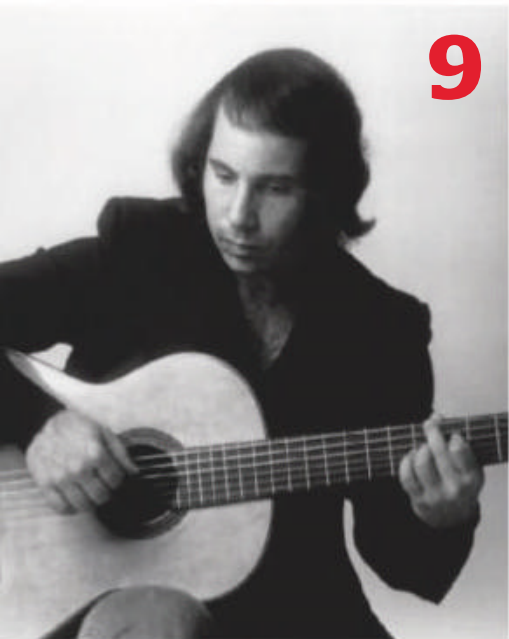
17 Which type of camera celebrated its 10th birthday this year?

18 What is a Prontor-Compur connection?

19 What does the acronym CMOS stand for?



14 This image, of a car attack on protesters at a Unite the Right rally in Charlottesville, Virginia, won the 2018 Pulitzer Prize for Breaking News Photography. Who took it?
a Ryan Kelly b Ivor Prickett c Ronaldo Schemidt



9

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NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

20 Which three companies comprise the L-Mount Alliance?

21 Which company launched a 'super full-frame' camera at Photokina 2018?

22 Which camera manufacturer is celebrating its centenary in 2019?

23 Alys Tomlinson was named Photographer of the Year in which prestigious international competition?

24 On what date was the first issue of *Amateur Photographer* published?

25 Which legendary photographer, famous for his Korean War images and his early championing of Nikon SLR cameras, died in 2018?

Answers

1 False: they're named after species of birds, but not all owls. 2 Four Thirds. 3 Di, which Tamron uses for 'Digitally integrated' lenses. (Nikon used IX for its APS film SLR lenses.) 4 Russia. The similar Seagull was made in China. 5 False: it's actually the International Organization for Standardization. 6 Ensign. 7 Nikon, with the D90. 8 Minolta. 9 Kodachrome. 10 James Stewart. 11 Mick Rock. 12 Sky Arts Master of Photography. 13 Ektachrome. 14 Ryan Kelly. 15 Alexi Lubomirski, as he's also known (being descended from Polish nobility). 16 They created Photoshop from Polish nobility. 17 Mirrorless cameras. 18 An electrical connection terminal still found on some high-end cameras, used to synchronise a camera shutter to an external flash (known as a PC connector/ socket). 19 Complementary metal-oxide-semiconductor. 20 Leica, Panasonic and Sigma. 21 Fujifilm (the GFX 50R medium format camera). 22 Olympus. 23 Sony World Photography Awards. 24 10 October 1884. 25 David Douglas Duncan, who passed away on 7 June 2018.

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Leica 35mm/2 ASPH silver w/hood		£1,499
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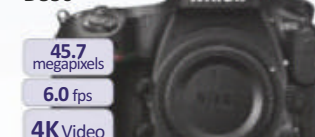


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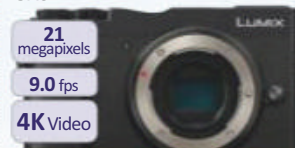
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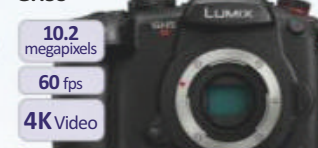
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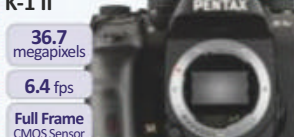
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Black or Silver

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17 megapixel



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20.1 megapixels



Lumix DMC-LX15
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£478 inc. £50 Cashback*	
Lumix FZ2000.....	£879
£779 inc. £100 Cashback*	
Lumix TZ90.....	£319
£289 inc. £30 Cashback*	
Lumix TZ100.....	£490
£440 inc. £50 Cashback*	

*Sony Cashback ends 31.01.19



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Ricoh WG-60
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16 megapixels

Coolpix W300
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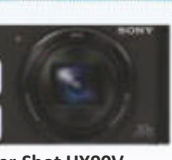
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125x optical zoom



Coolpix P1000
£999



18.2 megapixels
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Cyber-Shot RX10 Mark IV
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*Prices after £185 cashback from Nikon. 01.11.18 - 15.01.19

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EF 24-70mm f/4L IS USM	£799.00	£175	£624.00
EF 24-105mm f/4L IS II USM	£1,019.00	£110	£909.00
EF 70-300mm f/4-5.6 IS II USM	£464.00	£100	£364.00
EF 100-400mm f/4.5-5.6L IS II USM	£1,949.00	£300	£1,649.00

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OLYMPUS OM-D E-M1 Mark II 20.4 MEGA PIXELS 15 fps 3.0" 4K

A micro four-thirds camera with almighty ability - this will be known for its performance in the high speed action field of photography.

£175 cash back

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See website for our finance options

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In stock from **£1,149.00**

*See website for details

FUJIFILM X-T3

26.1 MEGA PIXELS 11 fps 3.0" 4K

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NEW!

In stock! Available in Canon or Nikon fits **£629.00**

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8mm f/3.5 Circ. Fish EX DC	£699.00	17-50mm f/2.8 DC OS HSM	£329.00
15mm f/2.8 Diag F/eye EX DC	£599.00	18-35mm f/1.8 DC HSM	£649.00
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30mm f/2.8 DN	£149.00	24-70mm f/2.8 DG OS HSM	£1,199.00
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Olympus E-M5 Mark II Body

USED

From **£439.00** See website for examples available. Available in Silver or Black. See website to learn more.

Fujifilm X-T2 Body Only

USED

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USED

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USED

Only **£1,119.00** See website for examples available. See website for used lenses to go with your GH5

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14mm F2.8 XF.....	E++ / Mint- £499 - £539
15-45mm F3.5-5.6 OIS PZ - Black. E++ / Mint-	£179 - £189
16-55mm F2.8 R LM WR XF	E+ / E++ £699 - £749
16mm F1.4 R WR XF.....	E++ £699
18-135mm F3.5-5.6 LM OIS WR XF.....	E++ £499 - £529
18-55mm F2.8-4 R LM OIS XF.....	E++ / Mint- £279 - £349
23mm F1.4 XF R.....	E++ £589
23mm F2 XF - Black.....	E+ £279
32mm F1.8 Touit X Zeiss.....	E++ £329
35mm F2 XF WR - Black.....	Mint- £279
50-140mm F2.8 WR OIS XF.....	E+ £949
50mm F2 XF R WR - Black.....	Mint- £339 - £349
50mm F2.8 Macro Touit Zeiss.....	Mint- £549
56mm F1.2 R XF.....	Mint- £689
90mm F2 WR XF.....	E++ £679

Olympus Micro 4/3rds	
7-14mm F2.8 PRO M.Zuiko ED	E+ / Mint- £699 - £749
8mm F1.8 Fisheye PRO M.Zuiko EDMint- / Mint	£499 - £519
9mm F8 Fisheye Body Cap - Black (BCL-0908)	E++ £55
12-40mm F2.8 M.Zuiko.....	E++ / Mint- £439 - £589
12-50mm F3.5-6.3 M Zuiko	E+ / E++ £119 - £139
12mm F2 ED M.Zuiko	E++ / Mint £379 - £399
14-150mm F4-5.6 M.Zuiko ED	E++ £279
14-150mm F4-5.6 M.Zuiko ED II ...	E++ / Mint- £349 - £379
17mm F1.2 M.Zuiko PRO.....	Mint- £979
17mm F1.8 M.Zuiko - Black	E++ / Mint- £239 - £249
25mm F1.2 M.Zuiko PRO.....	E++ / Mint- £749 - £789
30mm F3.5 M.Zuiko Macro.....	E++ / Mint- £159 - £169
40-150mm F2.8 M.Zuiko Pro.....	E++ £899
45mm F1.2 M.Zuiko PRO.....	Mint- £899
45mm F1.8 M.Zuiko	Mint- £179
75-300mm F4.8-6.7 ED II M.Zuiko	Mint- £259
75mm F1.8 ED M.Zuiko - Silver	E++ / Mint- £449 - £469

Panasonic Micro 4/3rds	
8mm F3.5 G Fisheye.....	E+ £349
12-32mm F3.5-5.6 OIS G	E++ / Mint- £109 - £149
12-60mm F3.5-5.6 G Vario OIS.....	E++ £199
14-140mm F4-5.8 OIS HD	Mint- £199
14-42mm F3.5-5.6 Asph OIS.....	E+ / Mint- £49 - £79
14-42mm F3.5-5.6 Asph Vario PZ.....	E++ £159
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £79 - £119
14mm F2.5 Asph	E++ £119
25mm F1.4 DG Summilux.....	E++ / Mint- £279 - £299
35-100mm F2.8 GX OIS Vario	E+ / E++ £439 - £489
45-150mm F4-5.6 Asph OIS.....	E++ £129
45-175mm F4-5.6 Asph Vario PZ.....	E++ £179
100-400mm F4-6.3 Power OIS.....	Mint- £1,050

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10-18mm F4 E OSS.....	Mint- £539
15mm F4.5 E Asph III Voigtlander.....	Mint- £499
16-50mm F3.5-5.6 PZ OSS	E++ £79
16mm F2.8 E.....	E++ £79
18-55mm F3.5-5.6 OSS	E++ £79
21mm F2.8 Loxia Zeiss.....	E++ £889
24-240mm F3.5-6.3 FE OSS.....	E++ £549
24-70mm F4 FE ZA OSS.....	E+ / Mint- £629 - £689
24mm F1.8 ZA E.....	E++ £529
24mm F2.8 AF FE Samyang.....	Mint- £199
28-70mm F3.5-5.6 FE OSS.....	E++ £199
30mm F3.5 E Macro	E++ £119
35mm F2.8 FE ZA.....	E+ / Mint- £399 - £449
50mm F2 Loxia Zeiss.....	E++ £519
55-210mm F4.5-6.3 OSS	Mint- £149
70-300mm F4.5-5.6 G OSS FE	Mint- £849
85mm F1.4 FE GM.....	Mint- £1,289

85mm F1.8 Batis Zeiss.....	Mint- £749
100-400mm F4.5-5.6 GM FE OSS.....	Mint- £2,099
100mm F2.8 FE STM G Master OSS.....	Mint- £1,149

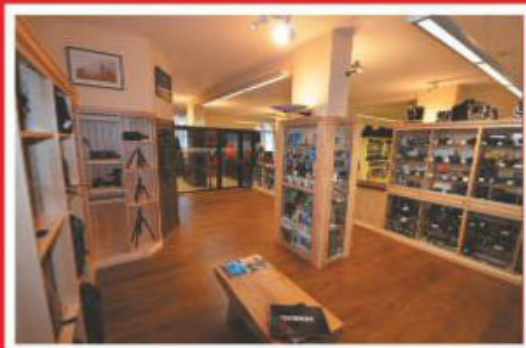
Canon EOS Lenses	
10-22mm F3.5-4.5 EFS.....	E++ / Mint- £239 - £269
11-24mm F4 L USM	E++ £1,949
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £89 - £119
15-85mm F3.5-5.6 IS USM.....	E+ £319
15mm F2.8 EF Fisheye.....	E++ £449
17-40mm F4 L USM	E+ / E++ £309 - £359
17-55mm F2.8 EFS IS USM	E+ £339
17-85mm F4-5.6 IS USM.....	E++ £129
17mm F4.0 L TS-E.....	E+ / E++ £1,299 - £1,549
18-135mm F3.5-5.6 IS.....	Mint- £199
18-135mm F3.5-5.6 IS USM.....	Mint- £319
18-55mm F3.5-5.6 EFS IS	E++ £59
20-35mm F3.5-4.5 USM.....	E+ / E++ £119 - £129
24-70mm F2.8 L USM	E++ £549 - £589
24-70mm F2.8 L USM II.....	E+ / E++ £989 - £1,149
24-70mm F4 L IS USM	E++ £539 - £549
24-85mm F3.5-4.5 USM.....	E++ £149
24mm F1.4 L USM.....	E+ / E++ £499 - £649
24mm F1.4 L USM MKII	E+ / Mint- £799 - £899
24mm F3.5 L TS-E.....	15 Days / E++ £399 - £689
24mm F3.5 L TS-E MKII	E++ £1,099
28-105mm F3.5-4.5 USM.....	15 Days / E++ £59 - £129
28-135mm F3.5-5.6 IS USM.....	E+ £119 - £129
28-300mm F3.5-5.6 L IS USM.....	E++ £1,099 - £1,189
28mm F2.8 EF.....	E+ £99
35-135mm F4-5.6 USM.....	E+ £69
35mm F1.4 L USM.....	E+ / Mint- £689 - £729
40mm F2.8 STM.....	E++ / Mint- £89 - £129
45mm F2.8 TS-E	E+ £589
50mm F1.2 L USM.....	Mint- £949
50mm F1.4 USM.....	E++ £179
50mm F1.8 EF Mk1	E++ £119
50mm F2.5 EF Macro	E+ £169
55-250mm F4-5.6 EFS IS II	E++ £119
65mm F2.8 MP-E Macro.....	E+ £599
70-200mm F2.8 L IS USM	E+ / E++ £649 - £749
70-200mm F2.8 L IS USM II.....	E++ / Mint- £1,199 - £1,249
70-200mm F4 L IS USM	E++ £649
70-200mm F4 L USM	E++ £359
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 IS II USM	Mint- £289
70-300mm F4-5.6 L IS USM.....	E+ £699
75-300mm F4-5.6 USM.....	E++ £59
80-200mm F4.5-5.6 EF II	E++ £39 - £49
85mm F1.2 L USM MKII	E++ / Unused £949 - £1,149
85mm F1.4 L IS USM.....	Mint- £1,149
85mm F1.8 USM.....	E++ £259
90-300mm F4.5-5.6 EF.....	15 Days / E++ £39 - £79
90mm F2.8 Tilt-Shift Lens	E++ £649
100-300mm F4.5-5.6 USM.....	E++ £99
100-400mm F4.5-5.6 L IS USM.....	E+ / E++ £569 - £599
100mm F2.8 L Macro IS USM.....	Mint- £599
135mm F2 L USM.....	E++ £599
180mm F3.5 EF L Macro USM	E++ £739
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.	E++ £7,949 - £7,989
200mm F1.8 L USM	15 Days £1,389
300mm F2.8 L IS USM.....	E+ / E++ £2,149 - £2,479
300mm F2.8 L IS USM MKII.....	E++ / Mint- £3,949 - £4,189
400mm F2.8 L IS USM.....	E+ £3,649
400mm F2.8 L USM.....	E+ £2,389
400mm F4 DO IS USM.....	E+ / E++ £1,749 - £1,799
500mm F4 L IS USM II.....	E++ £6,799
500mm F4.5 L USM.....	E+ £1,989
500mm F8 SP Reflex.....	E+ £179
600mm F4 L IS USM.....	E++ £4,399

600mm F4 L IS USM II.....	E++ £7,439
800mm F5.6 L IS USM.....	E+ £5,999

Digital SLR Cameras	
Canon EOS 100D Body Only.....	E++ £239
EOS 1D MkII Body Only	15 Days / E+ £169 - £249
EOS 1DS MkII Body Only	E+ £379 - £429
EOS 1DX Body Only	15 Days £1,189
EOS 1DX II Body Only.....	E++ £3,989
EOS 20D Body Only	E++ £79
EOS 300D Infra Red Body Only.....	15 Days £129
EOS 30D Body Only	15 Days £69
EOS 350D Body Only	15 Days / E+ £49 - £79
EOS 40D Body Only	E+ / E++ £99 - £129
EOS 500D Body Only	E+ £129 - £139
EOS 5D MkII Body Only.....	E+ / E++ £539 - £579
EOS 5D MkII Infra Red Body Only (720nM)	E++ £799
EOS 5D MKIII Body + BG-E11 GripE+ / E++	£1,089 - £1,389
EOS 5D MKIII Body Only.....	Exc / E+ £999 - £1,289
EOS 5DS Body Only	E+ / E++ £1,399 - £1,449
EOS 5DS R Body Only	E++ / Mint- £1,649 - £1,699
EOS 650D Infra Red Body Only.....	E++ £399
EOS 6D Body Only	E+ / E++ £549 - £599
EOS 70D Body Only	E++ £459 - £467
EOS 760D Body Only	E++ £449
EOS 7D + BG-E7 Grip	E+ / E++ £339 - £349
EOS 7D Body Only	E+ / E++ £319 - £359
EOS M3 + 15-45mm + EVF-DC1	Mint- £469
EOS M50 Body Only	Mint- £449
Nikon D3 Body Only	15 Days / E+ £379 - £599
D300 Body Only.....	Exc £129
D3200 Black Body Only	E+ £139
D3300 Body Only.....	E+ / Mint- £179 - £229
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D3X Body Only.....	E+ £879 - £999
D4S Body Only.....	E++ £2,799
D50 Body Only.....	15 Days £39
D500 Body Only.....	E+ / Mint- £1,049 - £1,149
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D5200 Body Only.....	E++ £199
D5300 Body Only.....	E++ £299
D5500 Body Only.....	E++ £369
D60 Body Only.....	E+ / E++ £69 - £79
D600 Body Only.....	E++ £599
D610 Body Only.....	E++ £669
D700 Body Only.....	E+ / E++ £449 - £499
D7000 Body Only.....	E+ £229 - £249
D70S + 18-70mm F3.5-4.5 G AFS.....	E+ £139
D70S Body Only.....	E+ / E++ £69 - £79
D7100 Body Only.....	E+ / E++ £369 - £419
D7200 Body Only.....	E+ / E++ £499 - £579
D750 Body Only.....	15 Days / E++ £749 - £1,089
D80 Body Only.....	E+ £89 - £109
D800 Body Only.....	E+ / E++ £699 - £799
D800E Body Only.....	Exc / E++ £799 - £959
D810 Body Only.....	E+ / E++ £1,249 - £1,289
Df Body Only.....	E+ £1,189

Nikon AF Lenses	
10-20mm F4.5-5.6 G VR AF-P DX.....	Mint- £239
10-24mm F3.5-4.5 G AFS DX	E++ £429
12-24mm F4 G AFS DX ED.....	E++ / Mint- £299 - £399
14-24mm F2.8 G AFS ED.....	Exc / E+ £649 - £749
16-35mm F4 G AFS ED VR	E++ £699 - £789
16-80mm F2.8-4 E VR N.....	Mint- £659
16-85mm F3.5-5.6 G ED VR AFS DX.....	E++ £209 - £239
16mm F2.8 AFD Fisheye.....	E+ / E++ £399
18-105mm F3.5-4.5 G AFS ED DX VR. E+ / Mint-	£99 - £139
18-140mm F3.5-5.6 AF-S G ED VR DX....	E+ / Mint- £169 - £259
18-300mm F3.5-6.3 AFS DX VR.....	Mint- £469 - £519

18-35mm F3.5-4.5 AFD.....	E+ / E++ £199 - £229
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18-55mm F3.5-5.6 AF-S P	E++ £79
18-55mm F3.5-5.6 AFP VR	Mint £59
18-55mm F3.5-5.6 AFS VR.....	E++ £79
18-55mm F3.5-5.6 G AF-P DX.....	Mint- £59
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28mm F2.8 AF.....	E+ / E++ £119 - £139
28mm F2.8 AFN.....	E+ / E++ £119 - £129
35-70mm F2.8 AFD	E+ £199
35mm F1.4 G AFS.....	Mint- £799
35mm F1.8 G AFS DX	E++ £119
50mm F1.4 AFD.....	E++ £169 - £189
50mm f1.8 AFD	E++ / Mint- £79 - £89
50mm F1.8 G AFS.....	E++ / Mint- £119 - £139
55-200mm F4-5.6 AFS DX G	E++ £59
55-200mm F4-5.6 AFS DX G VR	E++ £89 - £99
55-200mm F4-5.6 AFS DX G VR II.....	Mint- £139
60mm F2.8 AFD Micro.....	E+ / E++ £229
60mm F2.8 AFS ED Micro.....	E+ / E++ £299 - £349
70-200mm F2.8 G AFS ED VR.....	E+ £679
70-200mm F2.8 G AFS ED VR II	E++ £1,189
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300mm F2.8 IFED AF-I.....	E++ £1,299
300mm F4 AF ED.....	15 Days / E+ £199 - £299
300mm F4 AFS IFED.....	E+ / E++ £399 - £499
400mm F2.8 AF-S E FL ED VR.....	Mint- £9,899
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500mm F4 AFS IFED.....	E++ £1,999
500mm F4 G AFS VR IF ED.....	E++ £4,099 - £4,199
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TL2 Black Body Only	£1700	£1549	Pocket Wizard Plus III Tran	£139	£89	Crumpler Doozie Photo Shoulder M	£69	£39
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Dlux 6 G Star Edition (demo)	£850	£599	Metz 52 AF 1 - Sony A	£219	£139	Crumpler The Drew Bob 100 Pouch	£20	£9
30mm F2.8 Asph S	£5899	£3890	Metz 44 AF 4 - Nikon	£129	£79	Crumpler The Drew Bob 200 Pouch	£25	£15
30mm F2.8 Asph CS Demo	£4489	£3900	Metz 44 AF 4 - Canon	£129	£79	Crumpler The Flying Duck - Black (Demo)	£49	£19
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180mm Elpro S	£849	£550	Marumi DRF14 RingFlash - Sony A	£129	£59	Cullmann Stockholm 350+ - Grey (Demo)	£79	£35
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Creative Light Studio Workshop in Rutland

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April 19th, 21st; Amazing opportunities to create really atmospheric shots of Birds of Prey (static & in flight). Beautiful sunset lighting created. NO JESSES & NO ANKLETS on any birds. No flashguns required for the birds. Thousands of pounds spent on backdrops and props. You will also be given the opportunity to photograph a Chameleon catching its food with its tongue extended. Specialist equip provided for this shot.

Small Mammals, Insects & Reptiles (consecutive days with the above workshop)

£199

April 20th; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. No flashguns required. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards, Crested Gecko etc.

Golden Eagle Experience in Leicestershire

£89

April 7th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs.

£129

April 6th; Privileged access to Cheetahs, Malayan Tigers, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

Amazing Bat Photos & Learn Fill-in Flash Techniques

£139

April 4th, 5th; Oxfordshire. Take amazing bat photos, plus learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

Big Cats at WHF, Smarden in Kent

£159

April 27th, April 28th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Servals, Cheetahs, Pumas, Jungle Cat, Amur & Snow Leopards, Caracal, Lynx, Clouded Leopards, Fishing Cat. Large open photographer-friendly enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. White Lion pride in a huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden, Kent - Specialist event 6 photographers - incl. Jaguars

£199

March 27th, 28th. April 26th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including TWO Jaguars.

Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

Birds of Prey Workshop, Bedford

£119

May 19th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£163

July 11, 12th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. inside encloses with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts.

£109

March 29th, 30th; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat, Jaguarundi, Cheetahs, Asian Wildcat. As featured on Animal Planet. Small groups.

Bass Rock Gannets

£199

June 7th, 14th; Private boat. Exclusive use of island for just 9 photographers. 50,000 pairs of nesting gannets and 55,000 non-breeders on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. An amazing sight that you will never forget. David Attenborough's 7th wonder of the world.

Gannets diving off Bass Rock

£99

June 10th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography)

£89

June 8th, 15th, 19th, 22nd; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland.

£139

June 9th, 12th, 16th; Amazing day's photography of adult and baby owls. Probably the best Birds of Prey shoot in UK. Short Eared Owl and Snowy Owl. We will take two of the birds down to beautiful, little known waterfall. This will provide a unique backdrop for your subjects. Fantastic natural woodland surroundings. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

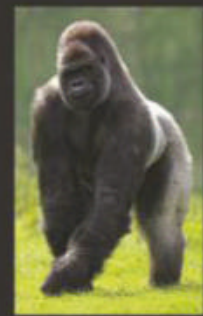
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Final Analysis

Roger Hicks considers... 'Genna (Ethiopian Christmas)', 2018, by Oscar Espinosa



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Christmas is complicated. For a start, no one knows exactly when Christ was born. The date 25 December was not generally adopted until around 300 years after His death, and it is widely believed (even by the devout) that this was merely a convenient appropriation of an existing pagan mid-winter festival. Different churches use different dates. The Ethiopian Orthodox church celebrates Christmas in early January, which was when Espinosa took this. Regardless of that aspect of the theology, it's a gorgeous picture of another piece of theology: light out of darkness. It's also a tribute to both the skill of the photographer and the versatility of photography today.

As early as the 1930s a popular 'trick' shot was a picture of someone lighting a pipe or cigarette, lit only by matchlight;

and very dull these pictures usually were. Then came colour; fast, coated, effectively flare-free lenses; relatively easy colour balance; and most recently, very high ISO speeds. At last such pictures had the opportunity to be aesthetically attractive as well as technically interesting.

Remarkable depth of field

Instead of concentrating on such mundane subjects as Uncle Harry and his pipe, photographers could now go to the ends of the earth and come back with pictures taken under the most demanding conditions with next to no light, such as this one from Lalibela, in Ethiopia.

The only significant light in this picture, judging from the shadows and highlights, is from the taper, and the depth of field is remarkable: this certainly does not seem to have been taken with an ultra-fast lens

at full aperture. There appears to be noise in the picture, but it is very well controlled.

For me, though, the real magic (apart from the composition) is the colour balance. The light from a taper is typically around 1800K, or very yellow indeed, but here the flame itself is distinctly at the blue end of white. The man's skin and the book he is reading are however distinctly 'warm', and so, probably, are his clothes. One can only say 'probably' because we cannot actually know the colours of anything in the picture.

There is rarely any such thing as objectivity or accuracy in photography, especially in colour photography. All we can ask is that the photograph is believable; and belief, after all, is what this picture is about. You may find it interesting to re-examine your own beliefs, photographic and otherwise, this Christmas.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). In this column Roger deconstructs a classic or contemporary photograph. In the 12 January issue he considers an image from the Harris & Ewing studio

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